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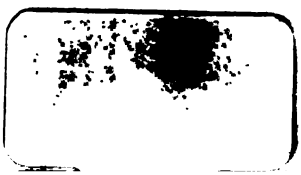

THE

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(NEW SERIES VOLUME XIX

"Surge igitur et fac et erit Dominus tecum"

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THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXLII.—FEBRUARY, 1861.

(NEW SERIES, NO. CVI.)

EARLY ECCLESIASTICAL BUILDINGS IN PARIS.

MANY of our readers are probably not aware of the existence of any ancient ecclesiastical buildings in Paris beyond the well known specimens of Nôtre Dame, of the Sainte Chapelle, and perhaps S. Germain des Prés. There are indeed some large Flamboyant churches in somewhat public situations, as S. Germain l'Auxerrois, S. Gervais, S. Laurent, S. Merri, and S. Nicolas des Champs, but the earlier specimens are generally unknown and not easily found.

For the guidance of those who are interested in such subjects, we would notice briefly a few of these hidden treasures.

1. The church of S. Julien le Pauvre, now used as the chapel of the Hotel Dieu, and wholly enclosed by the buildings of the hospital, is in a tolerably complete state. It is a small church, said to have been rebuilt about 1160, of very early First-Pointed character: but some of the original features seem to have been tampered with in alterations made about 1675, when the two western bays of the nave were destroyed. The plan comprises a nave and choir, each with north and south aisles, and both choir and aisles terminating in semicircular apses. The nave has now only four bays, and its arcades now present low semicircular arches of very plain character, and square piers having octagonal capitals, some with rude foliage and some plain. Above is a clerestory of single windows with semicircular heads, and it is probable that these features were mutilated or clumsily reconstructed at the period named. The choir is of superior elegance, and in its original state. It has excellent groining, with moulded ribs and bosses, the ribs carried on shafts clustered, except in the intermediate division, and having abaci and capitals of early and varied sculpture. There are two bold Pointed arches on each side of the choir opening to the aisles, and springing from large circular columns with abaci and fine sculptured capitals, above which are clerestory windows of two lights divided by columns. The capitals of the different columns in this

choir are remarkable for the variety they present in sculpture, representing both foliage and human and animal figures. There are two tiers of lancet windows round the apse, of which the lowest are large and rich, with excellent mouldings and shafts. The aisles are very low, and have single lancet windows, and are groined in their eastern portions. The exterior is plain and severe, but has a corbel-table under the roof of both choir and aisles.

2. The Priory of S. Martin des Champs, once a very considerable religious house, is now occupied as the Conservatoire des Arts et Metiers, but its monastic character and ancient destination may still be traced, though its present occupation is so widely different. Much of the present buildings appears as reconstructed by the monks in the early part of the eighteenth century, but there still remain good portions of fine mediæval character, and which mark the splendour of the priory in its days of prosperity. Of these the church, lately well repaired, but not restored to divine service, has a very fine and spacious nave without aisles, and a choir with aisles and chapels attached, having an apsidal east end. The nave is French Middle-Pointed, of the thirteenth century, and is striking from its width and loftiness. The roof is open one of wood, and on each side are eight windows of two lights. The choir with its chapels is of earlier date, and has very early Pointed arches, but being partially closed and under repair is not very easy to explore. Other portions of the monastic buildings remain incorporated with the museum, especially a beautiful refectory of the same date as the nave of the church, divided into two vaulted aisles by a line of seven remarkably slender columns with beautiful capitals.

3. The parish church of Montmartre might easily be passed over as a modern building, as the exterior has been wholly rebuilt except the extreme east end, which retains the original apse, but is not well seen by casual observers. Those who take the trouble to enter the church will find some curious though plain Early-Pointed work. The plan consists of a nave and chancel, each with north and south aisle, the chancel ending in a semicircular apse, which is visible only externally, being excluded by modern alterations from the interior view. The nave is of four bays, with very plain Pointed arches opening to the aisles, and springing from imposts with square abaci and early foliage attached to large plain piers. There is a triforium of two divisions, each of two lights, with shafts having very Romanesque looking capitals, and a single-light window above serving as a clerestory. The groining of the nave is of later character, the ribs springing from shafts set in front of the piers. The aisles are crossed by stilted plain First-Pointed arches, carried on large shafts with varied capitals. The apse is semicircular, and has lancet windows with shafts and toothed hood mouldings. The choir has arches of later character and finer mouldings, opening to its aisles; its clerestory windows are single lights with shafts, and the triforium is closed.

Besides these, it may be observed that the church of S. Severin, which is mostly Flamboyant, has its three western bays of an Early-Pointed style.

Other fragments of Early ecclesiastical buildings exist in different

parts of Paris, but which are so much concealed amongst modern edifices, that they are unknown except to a few zealous native archæologists. We recommend our friends who wish for further information, to consult M. Guilhermy's Itinéraire Archéologique, which in a compendious form describes the antiquities of Paris with a clearness and accuracy which can be found in no other work.

THREE NEW FRENCH CHURCHES.

We have to thank a valued correspondent for the ground-plans and west elevations of three recent French Pointed churches, designed by MM. Durand and Guichenne, Architects. M. Durand himself has also very courteously forwarded to us some additional information respecting these interesting works. Besides which, in the case of the most important of these churches, the church of S. Andrew of Bayonne, we have the advantage of the description of an eye-witness, whom we hereby thank for his communication, part of which we incorporate with our own account.

We will notice *S. Andrew, Bayonne,* first in order. This church, founded in 1856, and built in the Bourgneuf, is cruciform in plan, the transepts however ranging with the aisles. It is designed in Early French Pointed, and is a building of noble size and proportion, such as is not often built in these days. It is groined throughout. The nave has five bays, two western towers occupying the westernmost bays of the aisles. The choir has three bays and a five-sided apse. The apse has no procession-path or aisle, and indeed has no window on that level. The aisles to the choir are square-ended chapels, with sacristies eastward of each aisle, also square-ended. The clerestory, beneath which is a blank arcade for a triforium, consists, in each bay, of two separate lancets and an octofoiled circle above, the whole being set in a constructional panel or recess. The lofty piers at the angles of the crossing are clusters of many small shafts, but want variety. At the end of each transept is a small plain doorway, above which a trefoiled arcade, both externally and internally, and over that a large rose window, at present bare of tracery. The piers of the nave-arcade have clustered pillars and foliaged caps; the triforium is merely a blank arcade; the clerestory very lofty, being as high as the aisles, and lighted by windows like those of the choir. The aisle windows are somewhat similar. Flying buttresses descend without any lateral sets-off. The west façade shows a very ornate front: triple doorways, deeply recessed, under a horizontal arcading: a large rose window at the west end of the nave, under a large discharging Pointed arch, flanked by a surface arcade of an early type on each side. Above this there is another horizontal course, from which rise two lofty open square steeples, one on each side of a sharp crocketed gable. The steeples are capped with octagonal stone spires, which have octagonal

pinnacles at each angle. The architecture is decidedly good, though extremely French in its type. The style of design is marked with peculiar simplicity and regularity in ornament as well as in plan, and the foliage is especially severe in character. Consequently, though the general effect is very noble, there is a coldness and hardness and want of variety which to an English eye prevent it ranking as high as it otherwise would among the finest structures of the present time. The internal length is 60 mètres, and the breadth 24. The height of the twin spires is also about 60 mètres. The cost of this noble church has been 401,000 francs.

S. Barbe, Peyrehorade (Dep. des Landes), founded in 1853, which is also vaulted throughout, has a nave and aisle of six bays, a chancel of one bay, with a three-sided apse, and an apsidal chapel on each side of the chancel. These chapels however do not, as in an English church, open from the aisles, but by small doors from the chancel. We infer from this that the chancel is not properly stalled. The west bay of the nave forms a kind of vestibule, being the lowest story of an engaged western tower. The style is a severe First-Pointed. The west façade shows a large single door between two moulded lancets. The tower is a composition of three stages, supported by somewhat ugly and heavy octagonal angle-turrets, which do not mount higher than the lowest stage, and capped by a heavy octagonal spire which has angle turrets. The thrust of the stone vault is borne by rather elegant flying buttresses, which abut, however, upon very unsightly square masses between each bay. The length of this church is exactly 40 mètres, and its breadth about 14. Here too the height of the spire is 40 mètres. We do not know whether the architects make it a rule to give the same height to the spire as the length of the building. The cost of this church was 100,000 frances. M. Durand has sent us an elevation of the altar of this church of Peyrehorade, which has been worked by M. Jabouin of Bordeaux from the designs of MM. Durand and Guichenne. It is of marble, its front being arcaded with five trefoil-headed arches, in which are seated figures, full face, of our Lord, in an attitude of benediction, and of the four Evangelists. The Evangelistic symbols occupy small quatrefoils between the heads of the arches. Our Lord is holding an open volume; the Evangelists have closed books. We do not think highly of the iconology of this design. Above these is a tabernacle, between six candlesticks, on steps: above which again is an open square canopy, like a miniature baldachin with gabled sides, and an octagonal spirelet above all. The style is not quite pure, the columns being earlier in character than the trefoil-headed arches.

S. Jaques, Tartas (Dep. des Landes), is an earlier church than the others, having been begun in 1849. It is the work of M. Durand, without the help of his present colleague. Here we have a nave of four bays, an engaged western tower, occupying the space of a fifth bay, while the aisles run on to the western limit of the tower. There is a crossing, equalling in size two bays of the nave and forming a square, with transepts so shallow that their north and south walls range with the walls of the aisles. The choir has two bays and a three-

sided apse, and there are apsidal aisles to the chancel, opening (as in the last example) only from the choir, while pseudo-apses in the eastern wall of each transept project internally into the west area of these chapels. The church is vaulted throughout. The style is very Early-Pointed, which has scarcely freed itself from the trammels of Romanesque. But there is also an admixture of still later forms, as for example in the very exaggerated set-offs of the four-staged buttresses at the angles of the transepts. The windows are broad lancets, which in the west façade have shafted jambs. The western tower is flanked by two heavy octagonal turret-staircases capped pyramidally. Between these on the lowest stage is a large doorway under a pedimental portal. Above the gable of the latter is a small and rather insufficient rose window. Above this again is a low open arcade, which reaches to the level of the crest of the nave roof. Above this there is an open lofty belfry-stage, a feature generally well treated in French architecture, which is capped by a broached spire with square pyramids at each angle. There is an excessive horizontality in the treatment of the west façade. In particular the horizontal string from the angle of the lean-to roofs of the aisles to the tower is quite unnecessary, and has an unsatisfactory effect. The western angles of the aisles are finished with low open pinnacles rising from buttresses. The total length of this church externally is about 50 mètres, and its breadth about 20 mètres. The spire reaches a height of about 43 mètres. The total cost has been 130,000 francs.

We have great pleasure in bringing these specimens of the modern Pointed school of France under the notice of our readers.

OKELY ON CHRISTIAN ARCHITECTURE IN ITALY.

Development of Christian Architecture in Italy. By W. Sebastian Okely, M.A., of Trinity College, Cambridge, Late Travelling Bachelor of the University. London: Longmans. 1860.

Mr. Okely has had unusually good opportunities of studying Italian architecture, and he has made good use of them. Residing for three years in Italy as Travelling Bachelor, he chose for the subject of his investigation the Christian styles of architecture from the Basilican to the coming in of the Renaissance. The present volume contains the result of his inquiries reduced to a scientific form.

The author tells us that, on his first examination of the Italian churches, he thought it impossible to reduce them to any systematic classification. But further study convinced him that from first to last a regular and formal development may be traced in the successive changes of style: and the results of such classification were found to answer exactly to the chronological sequence of the buildings which he had classified. He calls this inquiry into the structural development

of churches the science of architectural morphology; and his work is an attempt to recommend this new science to architectural students.

The plan of the essay is as follows. Starting with Dr. Whewell's definition that the fundamental principle of Gothic architecture is this —"That every artifice of construction must be displayed," Mr. Okely caps this with a corollary to the effect that the essence of classical architecture is—"that every artifice of construction must be concealed." The vital principle in architectural growth was the struggle of the new principle against the old. Thus the first attempt to get rid of the entablature in order to display the arch, which was the real constructional feature, was in fact the insertion of the thin edge of the new, or Gothic, principle, which in course of time revolutionized the whole practice of architecture. This theory is perhaps almost too ingenious to be true. However, the attempt to apply it is both instructive and amusing, and we think that no one can read Mr. Okely's pages without profit.

The author discusses separately the arcades, the façades, and the towers of Italian architecture. In each he endeavours to show the different successive phases of the decorative and mechanical construction. He argues that any particular "phase of decoration" would naturally grow out of some phase immediately preceding: and that each change was originated by some useful necessity, or by some ingenious application or combination of the new principle of decorative construction. A clever selection of outline drawings, placed side by side for comparative anatomical study (so to say), illustrates and to some extent supports these positions. Mr. Okely further declares that this morphological classification answers exactly to the order of time in which the several buildings were built. This strikes us as being the weakest part of the essay. At any rate there is no sufficient array of dates, or chronological grouping, to enable the reader to test the assertion for himself. It is more necessary to Mr. Okely's theory than he is inclined to admit to consider the architecture of Italy as an independent organic whole, and to disregard the influence of foreign elements, as well as to ignore the great political disunion of Italy from the fourth to the fifteenth century—the time occupied by his inquiry. In particular he ridicules the idea that the Pointed arch was introduced from the East in the twelfth or thirteenth century. He declares indeed, that this form of arch is found among Etruscan ruins, and asserts that the three-aisled Basilican church of S. Restituta, Naples, which dates from A.D. 650, has decided Pointed arches—the earliest example which he has seen. The arcs however, which determine the form of these arches are, he admits, "of very slight curvature:" and as he can find no second example till he comes to the doubtful case of S. Maria della Pieve, in Arezzo, (which we call doubtful, because the church has been very considerably altered at different times), it may be thought by most persons that his theory breaks down in this very important particular.

Assuming that Mr. Okely's theory of exact morphological development is also chronologically true, we cannot but regret that he has given a fictitious scientific aspect to it by suggesting a series of sym-

bols, Aa, Ab, Ac, &c., as expressive of various changes of form. This affectation seems to us pedantic and inconvenient; and it makes the volume before us far less valuable than it would otherwise have been. It is fatal to the proposed system that the same succession of symbols is applied, with a different value in each case, to the arcades, façades, and towers of churches.

In the general treatment of the subject, Mr. Okely seems to us to take far too little account of the ground-plans of churches. Of course ichnography has still more intimate relation to ecclesiology than to pure architecture; but still it is of the highest importance to the latter. In discussing the internal arcade, our author traces the change of the pier from a cylindrical plan to that of a rectangle; next to compound piers as affected by, and in turn affecting the necessities of vaulting. The classification of façades is less satisfactory on the whole than that of arcades; for the difference is no longer constructional, but merely a variety of decorative expedients. And the same may be said as to towers.

An appendix on vaulting seems to us, though unnecessarily scientific in form, about the most original chapter in the volume. We earnestly wish that Mr. Okely could be persuaded to publish his notes and sketches of some of the less known Italian churches which he has visited. In perusing his pages we have often observed the names of churches, to many of which a very early date is assigned, which have escaped the notice of Italian travellers who have not enjoyed Mr. Okely's opportunities of leisurely study. Such for example are some early churches in Venice. We have been much struck by some of the passing remarks made in the course of the treatise. We wonder that the writer, when describing the effect produced in the external use of short columns by the abundance of remains of such columns from previous classical buildings, did not extend his observations to the use of such columns in Rhenish Romanesque, and in our own Anglo-Saxon style, not to mention the great central tower of S. Albans. Speaking of the want of towers in Italy, as compared with the northern Gothic, Mr. Okely observes with great truth that "many an ordinary church which in magnitude would rank side by side, and even exceed that of an English cathedral in everything, except perhaps in length, is passed by with little concern, as it lies partly hidden by the lofty palaces of the narrow streets."

On the æsthetic question as to the comparative merits of Italian Pointed, Mr. Okely does not say much. Personally he belongs to the eclectic school, and seems to admire all styles equally. He rebukes Mr. Fergusson for his judgment of S. Antonio, Padua, and corrects his assertion as to the famous church of S. Andrea, Vercelli, being the earliest Pointed church in Italy. Mr. Okely is of opinion that the Gothic principle has never yet been carried out to perfection, and he asserts that the vertical element has been more thoroughly developed in the later Italian interiors than anywhere else. He augurs a new and brilliant future for English Gothic, if we had "architects thoroughly acquainted with mechanics considered mathematically." We will extract his concluding remarks on this subject:—

"There is no limit to the variety of beautiful styles which might yet arise if the Gothic principle were fully carried out in the minutest details. We might suggest therefore, that in designing a building, the various requirements of the structure should first of all be attended to exclusively with reference to its practical application. These should be strictly carried out without any deviations arising from a prejudice for a particular rule of proportion, or for the sake of a supposed beauty of effect. The building having thus been conceived of as to its mechanical construction, it will then remain to display this construction decoratively with mathematical correctness; and the result will be more or less perfect, according as the architect has correctly or not solved the mechanical problem; the beauty of the structure being greater, the deeper his perception has been of the mechanical construction, even to its minutest details. Thus the problem of building is not unlike that which the sculptor solves; for he has to carve his statue in accordance with the science of anatomy; and he does this most perfectly when he has succeeded in displaying even in the smallest particulars the internal structure of the body. Let therefore, the architects of the present day look less behind them. Let them simply learn from the past those principles which are to be followed in the future. Let them also have a strictly liberal education, and above all, a sound knowledge of statics, in order that they may be able to carry out correctly and fully in their decorations the mechanical construction of their designs."

We conclude with expressing a hope that we may soon welcome Mr. Okely again as a fellow-labourer in the field of architectural criticism.

MEDIÆVAL REMAINS OF THE AUSTRIAN EMPIRE.

Mittelalterliche Kunstdenkmale des Osterreichischen Kaiserstaates. Herausgegeben von Dr. Gustav Heider und Professor Rudolph von Eitelberger. Zweiter Band. Stuttgart; 1860.

We have already noticed the former volume of this beautiful book. It is somewhat unfortunate that, owing to political changes, the principal monograph of the present volume, that of San Ambrogio of Milan, is no longer an art-monument of the Austrian empire. But nevertheless we are very glad to welcome this excellent description of that most memorable church. The account of it is written by professor Von Eitelberger, and the illustrations are drawn by the architect, W. Zimmermann. The author begins with a biography of S. Ambrose, to which he adds a notice of the musical reform associated with that saint's name, and of the peculiar Ambrosian rite. The description of the actual building is very minute, and is illustrated by an excellent perspective engraving of the atrium and west façade of the church. The capitals and the cornice of the atrium are also engraved separately; and the ancient Christian epitaphs, embedded in the walls, are carefully copied. A careful ground-plan of the whole church with its atrium, and a longitudinal section of the whole, occupy another plate. The former shows the adjacent buildings on the south-east side of the church,

and the latter the crypt under the eastern apse. The ambon and the baldachin form separate plates. The altar under the latter is shown as vested with its famous *pala d'oro*. Other capitals, fragments of sculpture, and the Brazen Serpent, are engraved in woodcuts. Lastly, we have the great lettern of the choir, a work of Pointed date; and the chapel of S. Satyrus is described in an appended section.

Dr. Heider contributes the next paper, in which he describes a beautiful early pastoral staff, which is preserved in the treasury of the Benedictine nunnery of the Nonnberge, at Salzburg. The Agnus Dei occupies the head of this staff, which is assigned to the middle of the thirteenth century.

The subject of the following paper, which is written by Dr. Von Sacken, and illustrated by M. J. Lippert, architect, is the Cistercian Abbey of Zwetl in Lower Austria. This beautiful church, of rather Late Geometrical-Pointed style, has a most curious plan. There is a heavy western narthex, a short nave of four unequal bays with aisles, and a noble apsidal choir with ambulatory and radiating chapels, and a fine transept. South of the nave there is a perfect cloister, a square of six bays on each side, with a small hexagonal chapel projecting inwards from the south ambulatory, and a square chapter-house in the angle between the cloister and the south transept of the church. The church is vaulted quadripartitely throughout, without triforia, but with flying buttresses. The west part of the church is more ancient, of Romanesque date. The detail is copiously illustrated. This is a church unnoticed in Mr. Fergusson's Handbook.

An enamelled reliquary, figured in chromo-lithography, gives occasion to an essay by Dr. Heider on mediæval enamelling generally. This particular chasse is preserved in the treasury of the Veitsdom at Prague.

Dr. Heider next describes the Benedictine Abbey church of Trebitsch, in Mähren, from the drawings of the architect Kirschner. This is a most extraordinary church, of Transitional style between Romanesque and Pointed. There is a broad nave, of three squares, subdivided into six bays, with aisles, triforia and clerestory. At the west end there is another square forming a vaulted narthex, very low, with a gallery above it open to the church on the level of the triforium. The choir of two bays, and a three-sided apsidal sanctuary are on the level of the nave, but have a crypt below them. The choir has aisles, which however do not communicate with it. On the north-west side is a vaulted porch. We have seldom seen a more curious or more instructive church than this: and it is exceedingly well illustrated by M. Kirschner.

The next paper is upon a beautiful metal processional cross, preserved at Gemona, in Frieul.

After this, Professor Von Eitelberger takes as his subject the Duomo and Baptistery of Cremona. The illustrations are by M. Zimmermann, and comprise a plan (showing the singular aisled transepts of that church), perspectives of the west porch and transept-façades, and a host of details and sections. The baptistery is also fully illustrated.

An enamelled Altaraufsatz (retable) from Klosterneuburg, a work of the twelfth century, is the next contribution. Dr. Heider describes

it in detail, and gives coloured drawings of two of its groups, representing the Crucifixion and the Nativity. The subjects, and the hexameter verses which accompany them, (though the latter are not always intelligible), will be useful to students of iconography.

1. Annunciatio Ysaac.
Huic Sobolis munus promittit trinus et unus.
2. Annunciatio Domini.
Ex te nascetur quo lapsus homo redimetur.
3. Annunciatio Samson.
Hostibus in molem generabis femina prolem.
4. Nativitas Ysaac.
Heredem serum lactat Sara plena dierum.
5. Nativitas Domini.
Nascitur absque patre Deus infans Virgine matre.
6. Nativitas Samson.
Hic puer Hebreis fit parma, ruina Getheis.
7. Circumcisio Ysaac.
Flet circumcisus Ysaac tuus ô Sara risus.
8. Circumcisio Christi.
Nostra tulit Christi caro vulnera vulnere tristi.
9. Circumcisio Samson.
Misticat in donis is notat istum jussio legis (*sic*).
10. Abraham, Melchisedeck.
Victor Abram regum decimavit singula rerum.
11. Tres Magi cum donis.
Mistica dona Deo dant reges tres tria vero.
12. Regina Saba.
Vulnere dignare regina fidem Salemonis (*sic*).
13. Ex Egypto Israelem educit Dominus.
Unda rubens munda baptismi misticat unda.
14. Baptismus Christi.
Fit via dilutis Christi baptisma salutis.
15. Mare super boves xii.
Forma fuit sacri maris umbra boumque lavacri.
16. Moyses it in Egyptum.
It (ut) redimat gentem dux sub Pharaone gementem.
17. Dies Palmarum.
Turba Deo plaudit qui quos vult salvat et audit.
18. Agnus Pascalis.
Christi mactandus in formam clauditur Agnus.
19. Rex Melchisedeck.
Vinum cum pane presul sacer intulit are.
20. Cena Domini.
Bina Christus sub specie manibus fert ecce suis se.
21. Mana in urna aurea.
Man notat obscura clausum te Christe figura.
22. Occisio Abel.
Vipereo more Cain Abel perimit ore.
23. Judas osculatur.
Dominum osculo te Christe tradit traditor iste. (*sic.*)
24. Occisio Abner.
Alloquitur blande Joab hunc perimitor nefande.
25. Oblatio Ysaac.
Victimet ut caram prolem pater aptat ad aram.
26. Passio Domini.
Victima mactatur qua nostra ruina levatur.

27. Botrus in vecte.
Vecte crucis lignum botro Christi lege signum.
28. Eva tulit de fructu.
Innuit hoc factum Christum de stipite tractum.
29. Depositio Christi.
Hic corpus Ducis tollunt ab arbore Crucis.
30. Depositio Regis Jericho.
Secundum legem deponit vespere regem.
31. Joseph in lacu.
Hunc intrare lacum feritas facit emula fratrum.
32. Sepulcrum Domini.
Terre vita datur cui terra polus famulatur.
33. Jonas in ventre ceti.
Quem capit unda freti concludunt viscera ceti.
34. Percussio Egypti.
Sanguine plebs postes munit necat angelus hostes.
35. Destructio Inferni.
Jus domuit mortis tua Christe potentia fortis.
36. Samson cum leone.
Vir gerit iste tuam leo mortis Christe figuram.
37. Benedictiones Jacob.
Nos redimens Agnus ex Juda fit leo magnus.
38. Agnus Pascalis.
Vitam dat tento triduo pater in monumento.
39. Samson fert portas.
Viribus extortas fert montis ad ardua portas.
40. Translatio Enoch.
Hic nece dilata venit ad loca luce beata.
41. Ascensio Domini.
Terrea natura petit æthera non moritura.
42. Helias in curru igneo.
Digna Deo dignus hunc ad loca subvehis ignis.
43. Arca Noe.
Quo fluit omne bonum lege Pneumatis hac ave donum.
44. Adventus Spiritus Sancti.
Omnigenis linguis dedit his fari Deus ignis.
45. Mons Sinay.
Ignea lex digne Moysim succendit igne.
46. De Secundo Adventu.
Tempus erit luctus dum poscunt horrea fructus.
47. Angeli tubis canunt.
Nos tuba quando ciet tunc quod cinis est caro fiet.
48. Mortui resurgunt.
Quam manet occulta lanx surgis turba sepulta.
49. Celestis Jerusalem.
Sanctis summa quies ô pacis visio fies.
50. Judicium sedit.
Pro se me passum videant Judex quibus assum.
51. Infernus.
Flamma reos punit hic quos scelus et locus unit.

This curious and elaborate series of types and antitypes may perhaps be practically useful for those who are working out any iconological system for stained glass or decoration.

To continue our examination of this volume. M. Bock contributes a paper on a carved horn, and in connection with it discusses the whole subject.

M. Carl Haas is the next writer, and his subject is the Romanesque Cathedral of Gurk, in Carinthia. This church is Basilican in plan, parallel-triapsidal, with a transept at the extreme east end, from which the apse opens. There are western towers and a narthex-porch between them. The nave and aisles are of five bays; the choir and aisles, which are raised over a crypt, are of eight bays besides the apses. The great west door in the narthex is an astonishingly fine example of the richest Romanesque. Above it is a kind of vaulted gallery projecting into the nave. The choir is reached by stairs in the aisles, its west front appearing like a precipice to the nave.

The wells of Venice afford the subject of an interesting paper by M. Von Eitelberger, who engraves two elaborate examples.

The last article in the volume is a description of the Liebfrauenkirche at Weiner Neustadt, in Lower Austria, contributed by Dr. Von Sacken. This is an Early-Pointed choir, with a curious deflection of its axis towards the south. The nave is Romanesque, and has west towers and a narthex with west gallery projecting internally. There is a fleche between the nave and the choir; and the transept, which is of the later date, is singularly narrow.

We can warmly recommend this work to all students of mediæval architecture and art.

PHOTOGRAPHS OF STEETLEY CHURCH.

Illustrations of English Architecture: Steetley Church, Derbyshire, Photographically Illustrated, with Plans and Sections. By James Contencin and Theophilus Smith. Worksop: Robert White. 1860.

This is an excellent description of a little known, but most interesting, church, and we are truly glad to see photography thus made useful in preserving the form of a fast perishing monument of antiquity.

Steetley church is a ruin, unroofed and neglected. It was formerly a parish and a rectory, but now even its existence is almost unknown. It is situated in the extreme north of Derbyshire, close to the boundaries of Nottinghamshire and Yorkshire, about three miles from Worksop, and so buried in an evergreen plantation as to be almost forgotten. It is a beautiful specimen of a small Romanesque church, its supposed date being about 1150. The building is 56 feet in extreme length, and the plan comprises nave, chancel, and round-ended apsidal sanctuary, with chancel and sanctuary arches. The chancel and apse were vaulted. The authors compare the structure, very felicitously, with the well-known churches of Dalmeny, near Edinburgh, and Kilpeck, in Herefordshire. The south-west door is a remarkably fine specimen of a recessed and elaborately moulded and carved Norman doorway. The chancel and sanctuary arches are also very fine. Among the medallions are groups of S. George and the Dragon, and of Adam and Eve. The building was entirely Romanesque

with the exception of a Middle-Pointed window in the south of the chancel, almost all the tracery of which has perished.

It seems that this church was desecrated at a very early period, as its name does not occur in the *Valor Ecclesiasticus* of Henry VIII.

The photographs—twenty-one in number—are of extreme beauty, very soft and distinct, and giving every detail. Three are photographs of the south-west door of the chancel-arch (from the west side and from the east) with enlarged views of the fretted shafts and of the carved capitals, besides the windows, string-courses, &c. There is extraordinary power in some of these carvings. One capital in particular—of the cushion shape with two birds pecking at each other—may be compared with Venetian art.

Besides these photographic illustrations, the book before us contains etched perspectives of the exterior, and lithographed plans and sections. Extraordinary as it may seem, this building, though roofless for centuries, retains considerable traces of decorative colour. And this polychrome is particularly well treated, and entirely without vulgarity. Coloured specimens of it are given. The capitals seem to have been coloured red as a background, all the carving being left plain. The chancel ribs have traces of red and blue.

We are very grateful to the authors for this complete monograph. The ruin, which once belonged to the Duke of Norfolk, is now the property of the Duke of Newcastle. The authors complain of wanton destruction of late years. We earnestly hope that the noble owner, to whom this book is dedicated by permission, will prevent any further injury to so unique and valuable a relic of ancient art.

HARRIS ON VICTORIAN ARCHITECTURE.

A Few Words to show that a National Architecture, adapted to the Wants of the Nineteenth Century, is attainable. By Thomas Harris, A.R.I.B.A., F.R.S.L. London: Bell and Daldy. 1860.

This is a well-intentioned pamphlet, but rather cumbrous in style. The author scarcely pretends to be original; but he reproduces forcibly enough most of the current arguments in favour of an universal style, which shall "realise the ideal of our own time,"—"an indigenous style of our own, embodying the spirit of the good of every age, and springing out of ourselves,"—"an honest independent simple expression of the true God-fearing English character." There is some cant in this form of expression; but Mr. Harris merely means what nearly all architecturalists have learned to desire, viz., a characteristic developement of the national Pointed, so as to meet all the wants of the age, and to assimilate all the new processes and materials which are now available.

We should have been more pleased with the pamphlet had it done

more justice to the progress already made among us, in the direction of a healthy architectural growth. To read its pages one would suppose that Mr. Harris was enunciating for the first time some startling propositions; whereas we look in vain for anything novel in his arguments. But this is not an unusual fault with the writings of persons engaged in the professional pursuit of architecture. Too many of them write with an advertising purpose, and fail to recognise the full merits of their professional rivals. Mr. Harris appends to his pamphlet a note, which calls his reader's particular attention to the fact that "many of these ideas have been put into practical execution by the author." We have not ourselves had the advantage of seeing any actual results of this gentleman's professional skill.

The great obstacle to progress, in the opinion of Mr. Harris, is to be found in "the prejudices of the public, and more particularly of the client." From this we quite dissent. We are delighted to hear that there is more check than we knew of to the absurd attempts at originality, which so many second-rate artists affect. It is certainly better for the majority of architects to be content with unambitious designing, within the limits of some recognised style. For real architectural progress some special qualifications are necessary. Mr. Harris is but repeating truisms when he argues that every material ought to have a distinct treatment proper to itself; that all ornamentation should be in like manner suited to the material employed; and that the construction of every building should be displayed. It is easy to lay down these rules now-a-days, when all these principles have been exemplified in the practice of our most successful architects; but it is quite another thing to teach how to carry them out without those gifts of invention and good taste which distinguish the real artist. This is where Mr. Harris fails. He gives us many of the results of the best modern experience; and his pamphlet may be useful in many quarters. But we are no nearer a close view—so to say—of Victorian architecture when we have finished his pages than we were before.

We will quote the author's paragraph about the application of his rules to ecclesiastical architecture, as a specimen of his style and matter. It will be observed, that there is nothing new in these remarks, except what is also questionable: such as the observations on stained glass, and on the introduction of sculpture in its highest form, that of the human figure:

"In ecclesiastical edifices the general effect to be aimed at should be *sublimity* and *elevation of mind*. Vertical lines must, therefore, predominate, and the composition show great simplicity and decision. The main features, namely, the windows, being the chief vehicle of ornamentation, should be large and impressive, with Pointed arches and every variety of tracery introduced. The portals should be very carefully studied, the doorway itself not too large to destroy the imposing effect of the interior, but externally rendered commanding, attractive, and inviting to enter; with statues and other associative works in connection, always elevated somewhat above the ground-level, and approached by wide steps. The spire, a very characteristic, distinctive, and associative feature, should show much grace and elegance in proportion. The plan should be that best adapted for the accommodation of large numbers, with convenience for seeing and hearing by all, and the pulpit so placed

as to further these ends. The interior should be well and evenly lighted; the roofs high-pitched and open. The same amount of ornamentation and richness should pervade the whole. Artificial materials should be avoided, for the most part, and, in preference to plastered walls internally, where stone cannot be employed, white brick facing, carefully executed, is preferable. The tiles on the floor, when used, should be kept subservient and quiet, bright colours being avoided, or very sparingly introduced. Stained glass of every variety of design and colour, in geometric patterns, with symbols and conventional foliage harmoniously combined, without shading or effect of relief, will enhance the general effect, if kept in due subservience. In each case the pattern should be completed in each compartment without abruptness. Figures or representations of living objects are objectionable on the principles of science, glass being a transparent medium. In all the ornamentation nothing grotesque, mean, or insignificant, should be permitted, but all show extreme beauty, grace, and purity. In the interior, representations of human form sparingly introduced, if at all, but in no case any representation of Deity. The effect to be produced is a repose inspiring veneration and exalting the mind."—Pp. 13, 14.

HEXHAM ABBEY CHURCH.

[In compliance with our constant rule of affording ample opportunities for explanation to any one who may feel himself aggrieved by any statement made in our pages, we have pleasure in admitting the following letter from Mr. Dobson: from which however we have ventured to omit a paragraph in which he assumes to know the name of the writer of the article in our last number of which he complains. We also allow our former correspondent to make a reply to Mr. Dobson's strictures. We need scarcely say perhaps that we do not think Mr. Dobson makes good his case against the criticisms of our valued correspondent.—Ed.]

To the Editor of the Ecclesiologist.

Sir,—In your number for December you have an article headed "Renovations and Spoliations in Hexham Abbey Church," and having been employed by W. B. Beaumont, Esq., M.P., to rebuild the east end of the Abbey Church, allow me briefly to correct one or two errors which your correspondent has committed. Before proceeding further I may be allowed to state that the churchwardens availed themselves of the services of one of the most experienced metropolitan architects for the interior restorations, and that therefore I am only responsible for the restorations of the east end of the church, and not called upon to notice the observations referring to the interior generally.

The east end of the church, with the first bay of the aisles, I must inform your readers, have been entirely, and not partially, rebuilt; and had your correspondent been better acquainted with ecclesiastical architecture he would have observed that the aisles are of the transition period,

with a square abacus to the capitals, whilst the nave, which is of a later date, has circular abacus capitals. Your correspondent then proceeds: "So, likewise, the bold wall piers of the easternmost bays have banded columns and square abacus capitals, whereas the corresponding piers, which are original, have the plain elliptical shafts of the rest of the choir." The banded columns, which are here spoken of, have been restored exactly the same as they were originally; and as to elliptical columns, there are none whatever in the choir. Fault is also found with the trefoil arches under the eastern lancets, as not being in harmony with the character of the edifice, and that the idea of their introduction had been derived from the arcade with panel tracery in the south transept aisle. Now there is no panel tracery at all in that portion of the transept, and had the writer been an artist, or had he even spent a portion of his leisure time in travelling, he would have found numerous examples, one of the best of which is at Dunkeld, where a similar arcade is introduced and admired for its perfect harmony with the nave of the choir of the same date.

The east end of Hexham Abbey Church being now completed, permit me to inform such of your readers as feel interested in the subject, that I am engaged by Mr. Beaumont in making drawings for the restoration of the transept and the completion of the roof and other parts of the choir; when these are finished I intend publishing a set of drawings and a detailed account of the architecture of this interesting edifice and its restorations, and I will then have an opportunity of correcting the numerous other inaccuracies that have been circulated from time to time by various anonymous writers in metropolitan and local periodicals.

I am, yours truly,

Newcastle-on-Tyne, Dec. 19, 1860. JOHN DOBSON.

To the Editor of the Ecclesiologist.

SIR,—I have to acknowledge your courtesy in giving me an opportunity to offer any comments or reply to the letter which Mr. Dobson has addressed to you under date the 19th of December, 1860.

Perhaps it is not for me to notice his suggestion that "had your correspondent been better acquainted with ecclesiastical architecture he would have observed that the aisles are of the Transition period, with a square abacus to the capitals, while the nave, which is of a later date, has circular abacus capitals." Hexham Abbey Church has not had any nave since the year 1296. I presume choir is meant; and I have only to say that my acquaintance with ecclesiastical architecture has sufficed to enable me to observe on my occasional visits to Hexham church during many years past exactly what Mr. Dobson describes; but what it has to do with the charge of incongruity in the new work at the east end I cannot see. I wish my knowledge of ecclesiastical architecture—a loving study during many years—was as great as my regard for it and rendered me better worthy the reputation given to me in this respect by other friends.

The article in the *Ecclesiologist* suggests that the idea of the new trefoil arches seemed to have been derived from the arcade with panel

tracery in the south transept aisle; but Mr. Dobson says there is no panel tracery at all in that portion of the transept. North should, I believe, be read for south, to make the statement in the article correct; but the existence, or non-existence, of trefoil arches and panel tracery in another part of the edifice is really quite beside the question raised by the critics who say that the new arcade is not in keeping with anything in the rest of the choir.

I do not know why, (except for his love of travel) Mr. Dobson should have gone to the distant Highland incongruities of Dunkeld for an example of the combination of features of later development with architecture in the styles which, in England, we should call Transition and First-Pointed. At Dunkeld, where the arches of the triforium are, although round-headed, divided by mullions inclosing trefoils, a similar arcade might be in harmony; but Scottish ecclesiastical architecture is full of peculiarities which Mr. Dobson, I am sure, would not think of imitating in such a choir as that of Hexham—a very model of First-Pointed work.

Whether the piers in the choir have round or elliptical shafts is wholly immaterial. I believe the statement in the article is correct; but the *gravamen* of the complaint made in your pages and those of the *Builder* and the *Critic* against the new work at the east end, is wholly unaffected by the form of the piers and their capitals, the complaint being that it is an eclectic composition unlike and of later period than anything in the church.

I rejoice that "the restoration of the transept and the completion of the roof and other parts of the choir" are at length in contemplation. The committee of Hexham *Restorers* boasted, I thought, of the completion of the choir, and Mr. Dobson in his letter desires that he may not be thought responsible for what has been done in the interior generally; but I hope we are to understand from his present intimation, that Mr. Beaumont will repair such part of the mischief perpetrated by the committee as may not be wholly irreparable.

I am, Sir,
Yours faithfully,
THE WRITER OF THE ARTICLE.

P.S.—I may be allowed to remind your readers that they will find some very interesting particulars descriptive of the historical glories of Hexham Abbey Church and of its disgraceful state in 1847, in an article intitled, "An Ecclesiological Pilgrimage to Hexham and Lindisfarne," which appeared in Vol. VIII. of the *Ecclesiologist* (New Series. Vol. V.)

MODERN ARCHITECTURE.

To the Editor of the Ecclesiologist.

Dear Mr. Editor,—I should not venture to trespass further on the attention of your readers, had not "A. H." rather misquoted than quoted me in regard to arch-mouldings. I did not speak of mouldings in a general way, as quoted, but of the "deep cuttings" to which he had before alluded.

We must be careful, in decorating our arch, to distinguish between a timber arch and a stone one. These deep and repeated mouldings along the curve exactly express the fibrous nature of wood; but a stone arch is essentially different. It is composed of a series of voussoirs, and should in its decoration acknowledge the fact. If every voussoir is of a different colour to its neighbours, it may perhaps be said to puff its construction; but when it is loaded with mouldings and deep hollows along its curve, it undoubtedly conceals it. Mouldings, however, which are sufficiently simple not to lead the eye away from the joints of the voussoirs, (which I may term the characteristic of the arch,) are in no way impure or unsuitable to a stone arch. Perhaps "A. H." may not be inclined to allow the use of timber arches at all; but in vaulting and other kinds of roofing they do exist, in "our own insular style," and so we must consider their decoration, whether we choose to admit them in modern work or not. And, for my own part, I certainly feel that there are circumstances and places in which they may be legitimately employed.

"A. H." complains that I accuse him of advocating copyism, this copyism being confined to our own insular precedents; and then proceeds to return the compliment, and accuses me of advocating the same, only on a more magnificent scale, and with the special field of Italy for art depredations. Now, before a man can be considered able to design a thing for himself, it is evident that he should be master of his subject; but the subject of Gothic architecture is not confined to England. It has features rare here and common abroad; and it shows principles abroad which are not, to any great extent, exhibited here. For instance, the Italians, under their warm sky, have a peculiar delicacy in their details, which rather contrasts with the energetic roughness of the North. France, again, gives us many lovely features which we seldom see in England. Now, is a man to study these, and learn nothing from them? Is he to look upon them with a mere archæological view, as features which, not being common in old English work, he is to study only to avoid, though they are in perfect harmony with Gothic art? Or is he to study in all countries where various forms of Gothic flourished, and having thus laid hold of the broad principles of the art, which enabled it to adapt itself to every requirement and every country of Western Europe, proceed to design for himself whatever he may have the opportunity to do? Undoubtedly "A. H." may have seen failures similar to the "cross-breeds" he speaks of; but we must not

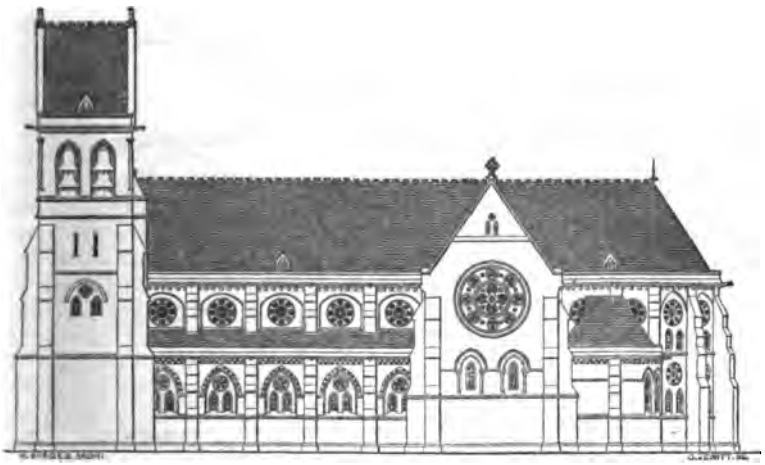
on that account forsake our principle. It is one of Mr. Ruskin's maxims,—and, I believe, a true one,—that "we must not lower our aim, that we may more surely enjoy the complacency of success;" and, to limit our study and practice to English art, would assuredly be lowering our aim. (I say study here; for it is no use studying a thing merely to avoid it.)

As "A. H." loves colour, he will undoubtedly acknowledge that it is a very delicate matter to deal with; and the failures he speaks of are instances of it. But there is one point he should not overlook when he is struck with the brightness of colour in a new building, viz., that it will tone down with age: so long as the colours harmonise, and contrasts are good, only too brilliant, time will effect a cure, though of course time will do nothing to amend bad arrangements. I mention this, for I know that it is very often overlooked; and it is a very essential point to be considered, when any judgment is passed on new work.

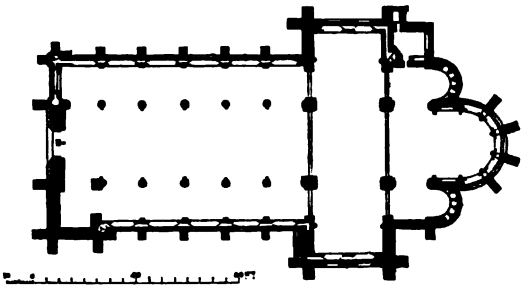
I am, yours, &c.,
W. M. F.

BRISBANE CATHEDRAL.

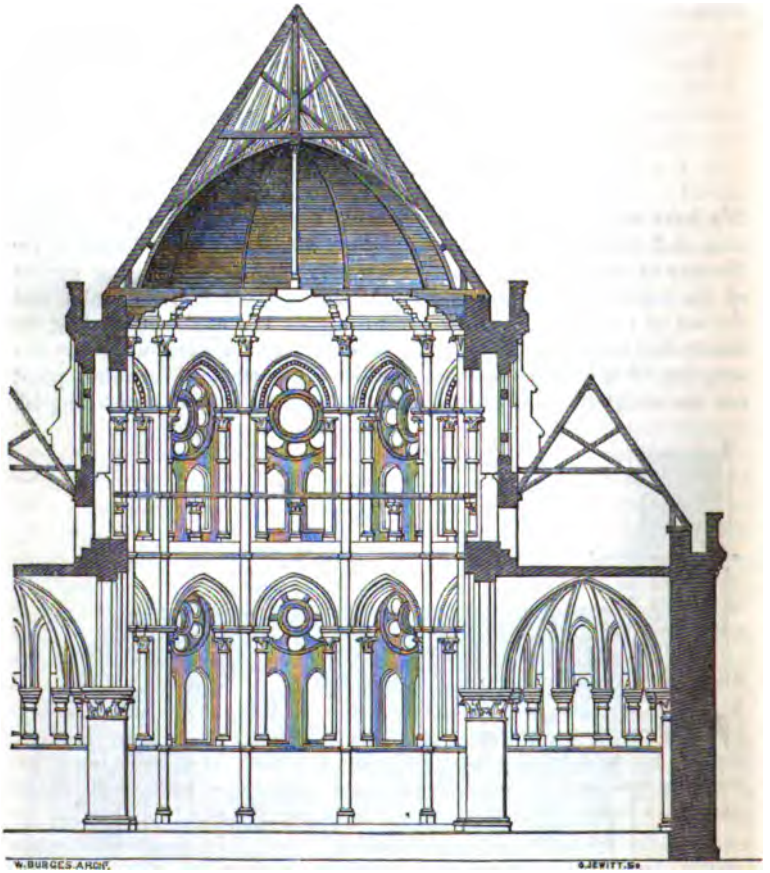
We have the pleasure of presenting our readers with the plan, elevation, and section of the cathedral which Mr. Burges has designed for the city of Brisbane, which, as every one knows, is both the capital of the new colony of Queensland, on the east coast of Australia, and the see of its Bishop. These designs are so self-explanatory, that we hardly feel ourselves called upon to detain our readers with any description of their architectural features; nevertheless we must point out the skill with which Mr. Burges has met the case of a new English



ELEVATION.



PLAN.



SECTION.

cathedral in a semi-tropical climate such as Queensland is, standing as it does to the north of New South Wales. The church, it will at once be remarked, is semi-speluncar in its character, while the architect has carried it out in that solid and massive early French which is his style of predilection.

The coved roof deserves particular attention. But the master-stroke of the interior, is the bold and original combination of clerestory and triforium, and the distribution of the window bays in the apse, which are so deep as almost to give the effect of a procession path. Indeed the draughtsman of an engraving of the interior of the cathedral, which appeared not long since in one of the building journals, seems to have believed that this feature really existed in the church. It is at first sight obvious that this building cannot be carried out in its integrity without a sufficient outlay. But it is a design which can in various ways be executed in part; and as Brisbane, though now we suppose little more than a village of shanties, will, if it follows the example of other Australian capitals, soon become a populous city, it is greatly to be hoped that no ill-judged economy may lead to the substitution of some cheap and inferior design, capable indeed of being run up cheap, but unworthy in the long-run to be the cathedral of a rich city and an important diocese. We have had enough at Colombo and Adelaide of the substitution of second-best for satisfactory cathedral churches, not to desire the repetition of the unfortunate experiment.

The dimensions of the proposed cathedral are (taken within the walls), length, 170 ft. 8 in.; distance between centres of nave columns, 31 ft. 4 in.; distance between the walls in the interior of the aisles, 62 ft. 4 in., of which each aisle counts for 15 ft. 4 in. The height of the aisles to the underside of the vaulting is 20 ft. 8 in., from the floor to the wall plate of the nave 42 ft., to the ridge piers 68 ft. 9 in., and to the underside of the coved boarding 58 ft., while the altitude of the saddle-back steeple to the top of the cross is 120 feet. It is of course quite possible to substitute a spire for the saddle-back. The walls are 4 feet thick on account of the hot climate. The aisles are vaulted, and the coved roof of the nave is not only an æsthetic advantage, but possesses the practical utility of enclosing a volume of air and thus mitigating the heat, while the triforial passage which gives access to all the windows permits of mats or curtains being hung up at need, while the lights themselves are small. Gurgoyles have been adopted to carry off the water, as less liable than pipes to get out of order.

Mr. Burges proposes, in imitation of Nôtre Dame at Paris, that hereafter statues of our greatest kings and queens should decorate the west end in order to keep alive the connection of Queensland and England. Inside the screen work is to be open grills, allowing sight and sound; and by a quaint but piquant symbolism the pulpit is to stand on dogs, whom it will be recollected that Durandus brings forward as typical of good preachers.

PROGRESS IN OXFORD.

It is more than two years ago since we noticed the progress of various remarkable works in Oxford. Since that time the chapel of Exeter College has been finished, and the new Museum, if not quite completed, has been brought into use, and only waits for a few decorative additions.

Of Mr. Butterfield's dignified chapel for Baliol College we have already spoken at length. The work rather grows upon one by longer acquaintance, and its merits are not eclipsed by the completion of its more showy neighbour over the way. This is due to the virility and powerful originality of Mr. Butterfield's design; for we are not blinded to the minor faults upon which we commented in our former notice. We still remark a certain crudeness of effect; sometimes even a studied neglect of beauty. The feeling, and even the detail, is sometimes (as it seems to us) inconsistent with Gothic purity; and the colouring of the sanctuary roof is to our eyes very inharmonious. But the general conception of the chapel is grand, and most thoughtfully carried out. In distribution, and in making the construction correspond with the ritual, Mr. Butterfield is unrivalled; and the outline, and the treatment of the alternate courses of colour, are exceedingly good. From no part is this seen to better advantage than from the approach to Trinity College, upon which the east end of the chapel of Baliol abuts. It is greatly to be regretted that more space for a larger chapel was not procurable. We believe that it was quite impossible to find a larger area. But the consequence of having insufficient space for the present size of the college is that the chapel is provided *ab initio* with three rows of stalls on each side, to the great detriment of the proper effect of a college chapel. The east window has been filled with stained glass since our former notice. This is by Wailes, and is an average specimen of the design and tinctures of that artist.

Exeter College chapel is a very successful specimen of Mr. Scott's more ornate style. It is scarcely a merit that it strikes every observer as a close copy of the Sainte Chapelle. Of course the *motif* is adapted and altered to a more indigenous form of Pointed; but there seems a certain want of originality in the conception. Nothing can be more striking than the contrast between this fine work and Baliol chapel. The greater height and airiness and richer architectural ornament of Mr. Scott's design are good points of comparison with the severe dignity of Mr. Butterfield's chapel.

The apse of Exeter chapel is indeed a very lovely architectural composition. But we confess that we regret the absence of colour, whether constructional or decorative. The result is a certain coldness, which is not relieved internally by the stained glass of Messrs. Clayton and Bell, whose characteristic merits are scarcely exemplified, we think, in this example. Again, coloured marbles are used far too sparingly. The ornament is purely architectural—as indeed is almost always the case in Mr. Scott's designs. But, bold and spirited as much of the

carving undoubtedly is, the foliage, both externally and internally, struck us as being exaggerated in size and quantity. Perhaps too the ornament is rather unequally applied. The arcade, for instance, round the apse externally is somewhat mean, when compared with the rest of the building. The south-west portal is, however, a composition which is worthy of all praise. It is extremely rich in structural ornament; and in its tympanum we were delighted to see a striking bas-relief (executed by Mr. Philip) representing our LORD's Charge to S. Peter. We do not indeed think that this sculpture is faultless in itself. The composition is rather feeble, and the figures scarcely group well, considered as architectural sculpture, and scarcely fill the tympanum sufficiently. But the fact of the introduction of bas-relief is most encouraging. Inside the effect of overcrowding is even more conspicuous than in Baliol chapel. Of course there was the same difficulty as to space; but the result is, that with the present numbers of the college, there are obliged to be four rows of seats on each side, crowding up even into the sanctuary. The proper theory of a college chapel is a choir with two, or at the most three, rows of stalls on each side, and as wide a space as possible between. Of course, when more students are to be accommodated than were provided for originally, it is necessary to introduce more seats; and these added seats are, in the old college chapels, mere temporary expedients,—showing by their make and unfixedness that they are intruders. We confess that we like this much better than to see a new chapel crowded with fixed seats like this of Exeter. We doubt indeed whether it would not have been better to postpone building till more ground might have been obtained. Or at least might not it have been contrived that the chapel should be raised on a higher level, so as (for example) to have extended itself over some other ranges of buildings? The wood-work fittings, moreover, seemed to us generally wanting in dignity. And the ritual arrangements of the sanctuary do not correspond with the architectural grandeur of the apse. The altar in particular is mean, and has no candlesticks. Another innovation on the old type of college chapels is the addition of a kind of recessed pew for the rector's family on the north side of the sanctuary. It is treated somewhat like a low chantry, and has its only entrance from outside. It is not very satisfactory. Provision is made for the college servants in the somewhat cramped antechapel. This again is no improvement, in our opinion. What they want, and what the rector's family also want, is *parochial* worship. The services of the college chapel are suitable only for the special use of the members of the college. The screen is very beautifully treated; of stone with metal cresting. The organ, placed at the west end of the antechapel, is most elaborate in its case. Above it the west wall has a large arcade of four under a circular window. We have criticized this noble work very freely; but nothing that we have said is meant to abate our great admiration of the chapel as a whole. To decide between the rival excellences of Exeter and Baliol chapels is an impossible task. They are curiously unlike, and critics will take their sides according to their predilections. For our own part we should slightly incline the balance in favour of Mr. Butterfield's greater originality and

independence of thought. But the purist lovers of traditional Northern Pointed will give their votes for Mr. Scott.

The secular additions to Exeter College by Mr. Scott seem to us less happy. The library is ingeniously treated, but is small, and heavy. And the rector's lodgings have the faults of the architect's domestic buildings in Dean's Yard, Westminster.

We approach the New Museum with some reluctance, for we are unable to admire it so much as we were disposed to do. We fear that it must be considered a failure, and a most costly failure. The architects, from whose designs it is built, have evidently done their best, but they have no consummate mastery of the difficult new style which they have employed. It will be unnecessary to describe in detail a building already so well known. Suffice it to say that it is rectangular in plan, the open square in the middle being roofed with glass. A range of buildings projecting from one side connects the square with a laboratory, designed like a mediæval kitchen, behind which is a house for the curator. The general impression conveyed by the exterior is, that it is small and pinched, in spite of its really large scale and its many picturesque and beautiful features. The façades are not sufficiently broken up. There is far too much uniformity. Even the principal entrance is not so treated as to relieve the general tameness of the exterior; and the entire absence of buttresses or projections gives a peculiarly prim and starved look to the building. The roof indeed is broken up by large triangular dormers: a good feature in themselves, but so rudely and coarsely treated here that they seem incongruous with the highly ornate character of other parts of the building. This incongruity indeed runs through the whole design, outside and inside, and is a great drawback from the general success of the whole. The idea of making the laboratory like an octagonal mediæval kitchen with its high roof and open louvre-boards for the escape of the gases generated is very felicitous. The proportions, however, are small, and the intermediate buildings connecting the octagon with the main building are almost mean. Going inside, the quadrangle is found to be surrounded on all four sides by two ranges of cloister, one above the other; while the open area is roofed with glass and iron, there being four iron arcades of arches across the square, not, however, equidistant from each other. There is much that is exceedingly picturesque and effective in the grouping of the surrounding cloistered ranges. These are roofed with plain brick vaulting; but the arcades are of stone, boldly treated, and well designed; and nothing can be better than some of the perspectives of these colonnades. The capitals, which are meant to be instructive,—by displaying in succession the different kinds of vegetation, and which are all scrupulously copied from natural examples—are certainly admirably carved. But, as in novels, we think that the moral had better have been left out, and that mere beauty should have been the main object of the artist in these decorative features. The contrast between some of these elaborate carvings and the plainness of others is too great to be agreeable. The statues of eminent philosophers which stand in the spandrels of the lower arcade of the cloister are an admirable feature of the museum. They look, however, rather

out of place from the want of niches, or some other arrangement which might connect them more closely with the architecture which they adorn.

We are sorry that we cannot congratulate Mr. Skidmore on the iron roofing of the central area. It is not that there is not great beauty and fitness in much of the detail; but we consider the principle of the whole to be erroneous. After all this is merely a stone vaulting-system in iron. The shafts, arches, and ribs all follow the type of a stone construction. The effect is fairy-like, we admit; and some of the perspectives are exceedingly novel and striking. But the doubt recurs whether after all this is a proper metallic construction. Might not this area have been roofed in glass and iron without those four ranges of arcades, had the resources of the material been properly used? Or at any rate, if supports were necessary, are these iron semblances of stone shafts the right expedients for sustaining the structure? We do not deny that here we have a noble area, well roofed and well lighted; but are these advantages obtained in the best way, and at the least cost? This question is not solved, to our mind, in the Oxford Museum. The domical treatment of the magnificent reading-room at the British Museum is far more satisfactory. But Mr. Skidmore's structure had better, we think, have been built in stone at once, so far as its skeleton is concerned, with (say) transparent vaulting cells. We throw out this idea for consideration. May we not imagine a vaulting-system, with all its piers and ribs and organic structure, in stone, while the cells are filled in with glass slabs—of little weight and perfectly translucent? At any rate this would be better than this mere copy of stone vaulting in glass and iron. For the atrocious colouring of this roof of Mr. Skidmore's, which is neither one thing nor the other, we do not hold this gentleman responsible. The timid, purposeless coloration that has been attempted is in all respects bad, and is enough to disgust the world with all attempts at constructional polychrome. This colouring is a positive disgrace to the building.

It is unfortunate, too, that the iron roof and the substantial sides of the quadrangle do not seem to have any mutual coherence. The two ideas are not blended together, but are placed in crude juxtaposition. The glass roof ought surely to have been part and parcel of the original design, not (seemingly) an afterthought.

We did not fail to observe that in the iron capitals of his shafts Mr. Skidmore has endeavoured to give some characteristic forms, that shall not be borrowed from stone. But in these he has run into deliberate ugliness. In the glass vaulting, however, many Pointed forms are (prettily enough) copied in iron, without, however, any necessary connection with the real iron construction of the fabric.

As to the general planning of the whole building, it struck us that there was a great waste of space in many parts, without an adequate result in the way of dignity of scale. The library, which occupies the roof of one of the sides of the quadrangle, is rudely enough designed, and coarsely coloured. Indeed the woodwork throughout the building is far from good in style; and the arrangement of the book-cases and staircases in the library seemed to us very clumsy. Whether it is

allowable, architecturally speaking, to build a rectangular apartment for a lecture-room and then fit it up with semi-circular seats like an amphitheatre, we gravely doubt. Surely the room ought to be itself an amphitheatre in form. The lecture-rooms have some good chimney-pieces, but their fittings generally are mean in the extreme; and the rooms themselves are quite without special characteristics of shape or appointments.

Upon the whole, therefore, we conclude, with regret, that this costly and well-meant experiment has not been so successful as all lovers of Gothic architecture would wish. The problem, we take it, has been beyond the powers of the gentlemen, Messrs. Deane and Woodward, who have been entrusted with the perilous honour of developing the unknown capacities of a new style.

A NEW METHOD OF NEEDLEWORK.

Those who have lately visited Cologne have probably noticed with admiration the beautifully worked hangings which on solemn days are displayed behind the stalls in the majestic choir of the cathedral. These hangings appear at first sight to be of the richest embroidery, bright in colouring and most effective in design: the subjects being a series of groups of figures, representing the history of the Nicene Creed, on a rather large scale, worked from the able drawings of M. Ramboux. So exactly do these hangings look like the best embroidery of the richest and most minute needlework, that the observer is amazed at the prodigious labour which works on so large a scale by such a process must have cost. They were, as we stated in our last number, the systematic production of 300 ladies of Cologne. In fact the execution of these hangings by the ordinary methods of needlework would have occupied the whole lives of many diligent embroiderers. Instead however of being produced by the tedious system of long and short stitch, these hangings are wrought by an entirely new method of needlework, which we proceed to describe to our readers and to recommend very strongly to general adoption. If there were any "sham" in the process, or anything inconsistent with sound principles of design or workmanship, we might still admire the effect of these hangings, but we should not advise any one to copy them. But, so far as we can see, this new method of working hangings is strictly legitimate.

The process is as follows: The design is sketched out upon the linen, and then pieces of silk, cut out to the proper shapes, are *appliqués* upon the spaces marked out by the tracing. Thus the masses of the draperies, the backgrounds, and any other objects are produced; while the faces or limbs of the figures are filled in with flesh-coloured silk, upon which the outlines are preliminarily drawn in strong lines to serve as indications to the workers. The backgrounds, draperies, &c., may be portions of woven stuffs of appropriate patterns.

Of course a severely conventionalized style of drawing is necessary for this process. The colours are separated by strong lines of black, worked by the needle, and the shading—which is discreetly used—is produced by working bold lines of cross-hatching. If it is thought well so to do, any of the more recondite resources of embroidery stitch may be employed to enhance the general effect or to secure greater delicacy in certain parts. The general principle of the method is that it saves the time consumed in the painful covering of large surfaces with long and short stitch in uniform colours, by substituting boldly a groundwork of such colours, upon which the shadings or gradations of tone may be afterwards produced by simpler processes.

In other words, the system is an exact adaptation to needlework of the methods employed by glass painters. As the latter map out their cartoons in pieces of pot-metal, so the needlewomen are to cover their linen in the first place with pieces of coloured silk. The strong black corded lines of stitching answer to the lead lines of a glass window. The shading, or hatching, or marking of features is effected in one case by painting with fluxes, in the other by the needle.

The general effect of this work is not like the minute painting of the Gobelins tapestry, while for delicate work on a very small scale it cannot excel the oldfashioned embroidery stitch. But on the other hand the common tapestry, effective as it is, is in truth an attempt—always more or less unsatisfactory—to produce by infinite gradations of stitches the effect of a huge oil-painting: and the old process of long and short stitch, however suitable for small pieces of work, such as frontals or banners, is not fit for large hangings, either in respect of the time required or of the effect produced.

It is a true gain to art to be able by this new method to obtain large areas of brilliantly coloured groups of figures instead of the mere mechanical patterns or frets to which we have been accustomed in hangings. The loom has almost superseded the hand in weaving the latter. But the new process enables us to obtain really good designs which cannot be reproduced by machinery, and which nevertheless do not demand any immoderate outlay of time on the part of the workers. It will be a subsidiary advantage that the style of design which will be encouraged by this process, if it comes into general use, will be of a pure and severe kind. In fact the cartoons for stained glass might be used for this needlework, and *vice versâ*. And the demand for good drawings for these *appliqués* hangings may react advantageously on the general design for painted windows. Besides, the system may be applied in so many ways. It is not merely applicable to hangings properly so called, but to frontals, to filling up the backs of niches, &c. It might be made peculiarly serviceable towards the reformation of those arcaded reredoses of mediocre design, which formed the subject of some of our earliest warnings.

We need not say that it will be necessary to obtain really good designs for this process. Few ladies will be able to make their own. It is desirable accordingly that cartoons should be obtained from practised artists, and we venture to recommend their production both to

the glass painters who study their profession artistically, and to all the artists who derive their inspirations from the Gothic revival. We should deceive our readers if we said that the new process is as easy as Berlin work. It will require both taste and skill. We commend the method to the notice of the Ladies' Ecclesiastical Embroidery Society, and in the meanwhile we are allowed to state that Lady Mildred Beresford Hope, of Arklow House, Connaught Place, W., has imported specimens of the process both in its completed and its half-completed condition, and will be happy to show them to all persons desirous of introducing it into England. Information, materials, and designs, may be obtained, we hear, from Mlle. Martens, of Cologne.

S. MARY, SAFFRON WALDEN.

The clearing away of Lord Braybrook's aerial parlour, which had usurped the place of the roodloft, has been the signal for a large expenditure upon this stately Third-Pointed church. In size few parish churches can vie with Walden. There is a general similarity of design between the naves of this church and S. Mary the Great, at Cambridge; both are, probably, by the same hands. Walden, however, is of much grander proportions, and nearly double the length of the other. In a degree it may not unworthily compare with Wykeham's nave at Winchester. The choir of earlier date, and much simpler detail was cast into its present form, with the addition of clerestory and aisles by John Leche, vicar from 1489 to 1521, chiefly at the expense of Lord Audley.

The present work of restoration was, in the first instance, offered to Mr. Scott, who, being then busily engaged with the Foreign Office, unfortunately declined it. Eventually it was placed in the hands of Mr. Hussey. A large sum of money has been spent upon the fabric, and the internal stonework has been very well done; the clearing out of the whole building from pews and galleries, and the seating of the nave and aisles with chairs is also an unspeakable gain. But here our commendation must end; for all the new work, whether from the funds having been spent on the fabric, or from a want of appreciation of church principles, is most disappointing. The work began with desecration. Underneath the sanctuary, which was raised on many steps, was a vaulted sacristy approached by stairs on the south side of the choir, a very common feature in the large Third-Pointed churches of East Anglia. It had for some generations been appropriated as a burying-place by the Earls of Suffolk, and was overlooked by the architect in his survey of the church. It was destroyed, notwithstanding the remonstrance of many of the parishioners; the architect, on being told of it, not considering it worth a visit, or an alteration of the plans. The altar is now lowered some four feet, and is almost unseen from the nave. Throughout the restoration there is a marked want of attention to levels, in this instance quite inexcusable, because clearly defined by the constructive features of the church. The eastern bay of the nave for

instance, was intended to be raised as a kind of chorus cantorum, it being very questionable whether the choir ever occupied the chancel in this large church. Not only do the bases of the pillars plainly indicate this, but the cills of the rood doorways on each side of the chancel arch, now expose themselves some two feet above the floor. The chancel is stalled and screened off from its aisles by oak parcloses of the poorest detail; a much better one is placed in the tower arch; want of funds could, therefore, hardly have been the cause. The chancel is separated from the nave by a low wooden screen, without doors, looking exceedingly like the lower panels of a very plain village screen with its tracery sawn off: outside of this stand a pulpit and prayer-desk, facing west, both clumsily arranged upon the chancel steps. The altar is a low table, nearly square; on each side of it is an old garden chair; there is no reredos of any kind, but a vast space of plain plastered wall. The font is rightly placed, near the south door, but has neither base nor cover, and being of small size may easily be passed unseen. The organ stands in the north chancel. The vault under the south porch is used for the heating apparatus.

The view eastwards from the west end is now a melancholy one. We almost desiderate again the Braybrook pew to hide the nakedness of what lies beyond. To reinstate the elevated altar may now be a thing impossible; but if ever a day should dawn when ritual dignity shall be recognized by those in authority at Walden, two things must be supplied, first, a lofty and imposing reredos; and secondly, a metal chancel screen of elaborate and good proportions to mark in some measure the northward inclination of the chancel. The east window, though a copy of the original one, which was found imbedded in the wall, is far from pleasing, being late and poor in detail. It is at present filled with plain white glass.

MILITARY ARCHITECTURE OF THE MIDDLE AGES.

An Essay on the Military Architecture of the Middle Ages. Translated from the French of E. Viollet Le Duc. By M. Macdermott, Esq., Architect. With the original French engravings. Oxford and London: J. H. and J. Parker. 1860.

Some of our readers may possibly know M. Viollet Le Duc's excellent treatise on the castellated architecture of the Middle Ages. But we are glad that this work is likely to become known to a far wider circle through Mr. Macdermott's translation, which has lately appeared with the advantage of the original engravings from the French edition. The author professes to describe the military architecture of the centuries which passed between the first rise of feudalism and the final abandonment of the old principles of defence which followed upon the general use of artillery. However, he gives us a preliminary sketch of the methods of fortification employed by the Romans, by the early

Celtic population of Gaul, and by the Visigoths in the parts of their kingdom which lay within the boundaries of modern France. After this, his Essay on mediæval castles takes the form of minute descriptions, illustrated by very vigorous and clever sketches, of particular fortresses, and with a running commentary, so to say, of contemporaneous accounts of famous sieges which they have undergone.

The curious town of Carcassonne, which retains some of the fortifications of the Visigoths, and was provided with a new system of defence by S. Louis, affords some of the most instructive illustrations. Next to this in importance is the Chateau Gaillard, designed by our Richard I., at Des Andelys on the Seine. It is remarkable that the accomplished author is at great pains to show that our famous Cœur de Lion was not only a bold soldier but a skilful and farsighted engineer. In an architectural point of view, the keep of the Chateau Gaillard is worthy of all praise for simplicity and grandeur of form. Other famous French examples are the Castles of Montargis, and Chauvigny, the keep of Etampes, that of Provins, and that of Coucy—all of which are illustrated, and some of them elaborately, with plans and sections of all the floors. The fortification of towns is also considered, as well as that of smaller *enceintes*. Ancient Paris, Kingston-upon-Hull, Aigues Mortes, Langres, Orange, Lubeck, Augsburg, Frankfort-on-the-Maine, and Metz, are thus illustrated and described. Of later castles, Pierrefonds, the Pope's Palace at Avignon, Vincennes, Bonaguil, Schaffhausen, Milan, and Albert Durer's work at Nuremberg, are the most conspicuous examples. It will be seen that, as is natural, most of M. Viollet Le Duc's illustrations are taken from French castellated remains, though not exclusively so. We are very glad to observe that the publishers of the English edition announce their intention to give us a separate treatise on our own mediæval fortifications.

The most notable thing that M. Viollet Le Duc has brought out from his skilful examination of ancient castles is this: that, until a comparatively late period, the battlements were always covered, in times of siege at least, with temporary projecting timber galleries, called "hoards,"—whence, of course, the use of that word among ourselves. It must often have struck archæologists that the embrasures of an embattled parapet were of very little conceivable use. The solid intervals, or "merlons," could be but a feeble protection for archers; and the "crenelles" were far too wide for mere use as embrasures for the cross-bow. Besides which, the parapet on the castle wall behind the parapet—technically called the "allure"—would seldom have held more than one line of defenders. M. Viollet Le Duc, however, explaining the remaining corbels and holes, in many tolerably perfect examples, by the contemporary accounts of many famous sieges, and by the aid of ancient drawings and illuminations, has proved that it was the custom to throw out a timber framework over the parapet, with a corresponding platform (acting as a counterpoise) within the parapet, the whole being covered with a gabled roof, meeting in the centre above the parapet. The use of this was to provide a covered place for the archers, in advance of the wall, from which they could command the

whole base of the wall—the bottom of the "hoard" affording a continuous machicolation all round; while the crenelles were the doorways of communication between the outer and inner platform, and the broad inner platform allowed ample space for a numerous body of soldiers, and for the accumulation of missiles. The author supposes that these timber constructions were generally removed in times of peace. Some of his illustrative sketches give a very excellent idea of what they were like. In later years, stone machicolations took the place very often of these perishable structures.

His subject also leads him to consider, at length, the weapons and engines used for attack in mediæval times; and he gives us most vivid pictures, with the pen as well as with the pencil, of sieges and assaults. He defines the mediæval idea of a fortress to be the multiplication, with most ingenious forethought, of the greatest possible number of isolated strong points. To crowd as many traps and "dodges" as possible within a small space, and to make each turret defensible by itself, so that it should be necessary to drive the besieged from one point to another by a series of separate sieges, until they were shut up in the keep at last, was the highest aim of a mediæval engineer. And this, in the author's opinion, not only brought out the highest qualities of soldiers, in independence and resources, but was in exact accordance with the spirit of the feudal system. How the introduction of artillery gradually altered all this, until at last the greatest possible simplicity of defence has become the object of every engineer, so that the fall of a fortress is necessitated by the destruction of its outer works, is shown in detail in these pages. The two systems were for a long transitional period in collision. The high walls and towers were kept long after they were proved to be useless against artillery; and even "hoards" were added to curtains long after machicolations were quite superseded. At length, in many cases, the old works of masonry were lowered, and backed by ramparts of earth; and the palisades in front were developed into bastions or boulevards: until the art of fortification became very much what it is in our days.

The charm of this treatise is that the subject is so ably handled, and the illustrations are so admirable, that even readers who know nothing and care nothing about the science of fortification, will probably be led to follow the author's argument. A new interest is thus added to those castellated ruins, which so many of us have visited without having any very clear notion of their original appearance, or of the special use which each part of them was designed to subserve. It is needless to add that few branches of archæology will be found to throw more light upon mediæval history than the science of military architecture. We do not know, indeed, that the text quite answers to the translator's preface, which promises more information as to the struggle between the French and the Anglo-Normans (as M. Viollet Le Duc euphemistically styles the English) in the campaigns of the fourteenth and fifteenth centuries, than we find in the book before us. It will surprise some readers to find, from many passages cited by our courtly author, that the present French Emperor is not only an accomplished modern artillerist, but a very good antiquary in this particular department.

MR. FERGUSSON IN REPLY TO THE EDINBURGH REVIEW.

Notes on the Site of the Holy Sepulchre at Jerusalem. An Answer to the Edinburgh Review. By JAMES FERGUSSON, F.R.I.B.A. London: Murray. 1861.

THE controversy between Mr. Fergusson and his numerous opponents as to the ancient sites of Jerusalem, and in particular as to the age of the Dome of the Rock, and the claims of the church of the Holy Sepulchre, has never met with full discussion in our pages, several excellent reasons having always hindered our entering upon the subject. We do not mean to be provoked into taking a part in the quarrel now, although Mr. Fergusson's pamphlet, just published in reply to a paper in the *Edinburgh Review* of October last, would afford a good opportunity for doing so. But we are very anxious not to be supposed to be among those of Mr. Fergusson's adversaries who in his judgment are so blinded and prejudiced as not to be open to conviction as to architectural facts. For our parts, ever since Mr. Fergusson called public attention in his volume on Jerusalem to the architectural features of the Dome of the Rock, as drawn by Mr. Catherwood, we have never doubted that it was not a Mohammedan building, but one (most probably) of the date of Constantine. It is quite another question, as it seems to us, whether this building is that raised by Constantine over our LORD'S sepulchre, and whether consequently the reputed site of our LORD'S sepulchre is fictitious. In view of an architectural fact which does not seem to fit in with established belief, it is in our judgment the wisest plan to abstain from dogmatizing unnecessarily on either side. The controversy as to the topography of Jerusalem is a difficult one, which we may well be excused from entering upon, however much our feelings may be engaged in favour of the commonly received opinion on the matter. We can excuse some warmth in the actual disputants: and we are glad to see that Mr. Fergusson consoles himself for present unpopularity by the reflection that his views will prevail in the long run, if indeed they be true. We are content ourselves to wait for farther light on the subject. It may happen that before long we shall have opportunities of thoroughly examining the whole area of the Temple and the so-called Mosque of Omar: and many doubts may be solved by the actual investigation of competent observers. In the meanwhile, we think that Mr. Fergusson need not be angry with those who, in the presence of the "strange and perplexing difficulty" (as the Edinburgh Reviewer calls it) of the architectural character of the Dome of the Rock, are content to suspend their judgment. On the other hand, the believers in the old sites are not justified in ignoring, as some of them have done, the importance of the architectural peculiarities of the Dome of the Rock and the Golden Gateway.

In the Introduction to his present pamphlet, Mr. Fergusson reiterates

that the whole question, so far as he is concerned, is whether or not the Dome of the Rock, as drawn by Catherwood, is a sepulchral church of the age of Constantine. We are inclined to think that parts of this building are of that date,—whether *in situ*, or removed from elsewhere, or only an imitation. But we may be pardoned, we repeat, for hesitating to follow the author in all his deductions from this first assumption. We are sorry to see some expressions in the present essay which betray great bitterness of feeling on the author's part with respect to his opponents. But we willingly admit that he has had great provocation from some quarters. It is surely possible to convict Mr. Fergusson of a mistake, or of want of scholarship, especially when the great range of his subject in the Handbook of Architecture is taken into account, without heaping upon him ridicule and invective. We proceed to give a rapid summary of the contents of the present volume.

Mr. Fergusson is happy in his retort to the damaging criticism that he has never himself seen Jerusalem. He replies that his most formidable opponent, Professor Willis, is in the same predicament, and that the Count de Vogüé (one of the most recent writers on the subject) confesses that he was prevented "*par un fanatisme brutal*" from placing step within the Haram area. Of new facts in the dispute there are few enough. Mr. Fergusson asserts here that a correction of Catherwood's plan of this area shows a deflection in its western wall, which favours his hypothesis that the original area of the temple did not extend to more than 600 feet north and south. The authority of the Ordnance survey, so far as concerns the Temple area, is very summarily disposed of. It is certainly a valuable confirmation of Catherwood's accuracy that M. Carl Haag, who visited Jerusalem last year, has brought back a drawing of the aisle of the Dome of the Rock, which corresponds with it exactly as to detail.

Having thus disposed of what he calls the personal question, Mr. Fergusson turns to the architecture of the Dome of the Rock and the Golden Gateway. His Edinburgh reviewer having cited the controversy about the date of the nave of Waltham Abbey, as an example of the disagreement of documentary evidence, with the evidence of style, Mr. Fergusson shows, we think, that this example is in his own favour, inasmuch as the balance of opinion among archæologists is in favour of the appeal to style only, and not to documents, in the case of that church. Referring to the debased Corinthian style of the buildings in dispute, Mr. Fergusson argues that the outside limits within which such architecture was possible, are A.D. 272 and 527. Then he finds striking coincidences between the work at Jerusalem, and Diocletian's palace at Spalatro, from which however, he draws the conclusion that the year 300 is still too early for the former. On the other hand, the church of S. John Studios, at Constantinople (A.D. 463), has features which point to its being more modern. But then the Lateran Baptistery, and the tomb of S. Costanza, at Rome, buildings confessedly of the Constantinian age, "are so identical with those at Jerusalem, as to leave no doubt of the fact that both the Dome of the Rock and the Golden Gateway are of this age, and can only have been built in the first half of the fourth century." Hence it is concluded that the Golden

Gate is the propylæon erected by Constantine, according to Eusebius, in front of his basilica. The Dome of the Rock,—after allowing for its new roof or dome in the sixteenth century—is asserted to be essentially of the time of Constantine. The lower walls of the octagon, the columns between the aisles with their entablatures, discharging arches and cornices, the pier-arches of the Dome, the triforium and the clerestory "are all parts of the unaltered construction of the age of Constantine." Mr. Fergusson reasserts emphatically that this is the Anastasis built by the first Christian emperor near his basilica, and he defiantly calls upon his opponents to find any other explanation of these structures. He next turns to the Mosque El Aksah. He argues against its being, as supposed by Dr. Richardson and his followers, the church of S. Mary, which was built by Justinian; and decides that, though looking at first sight like a Christian basilica, it has never been anything else than a mosque, built (according to Mahometan authorities) in A.D. 688, in Saracenic architecture, with its axis north and south, and occupying the very site of the Ancient Temple. He finds Justinian's work however, in the vaults at the south-east angle of the Temple inclosure, and reiterates his assertion that the church of S. Mary stood to the north of these vaults, and to the north east of El Aksah.

All who are familiar with the controversy will see that these are the old assertions repeated. We do not see that there are any fresh arguments in their favour. On the other hand, it must be confessed that the opponents have little or nothing new to set against them. Mr. Fergusson seems to us to dispose of M. de Vogüé and of the Abbé Michon—so far as their architectural capacity goes. As for the arguments to be derived from a comparison of ancient descriptions with the rival sites, we consider that there are great difficulties on both sides—arising doubtless from the extreme ambiguity of the passages in question. In fact most of the descriptions will fit both hypotheses, the relative positions of the various buildings being the same in both. Mr. Fergusson has the better of Dr. Robinson with respect to the description by Eusebius of the *agora;* but we side with Professor Willis as to the difficulty of supposing a market place to have existed beyond the Golden Gate. Upon looking again over the passages adduced in this controversy, we have been more struck than before with the quotation from S. Cyril (Cat. xiv. 9) which, in mentioning the hewing away of the outer cave, seems to fit the present sepulchre better than it would the Rock under the Dome. Upon the whole it seems to us that Mr. Fergusson has made a sufficient answer to the Edinburgh reviewer. But he has not been able to overthrow the great weight of Professor Willis' architectural judgment against him: and in the topographical part of the discussion (upon which we do not mean to enter) the balance of authority seems to us to lie with those who are thoroughly familiar with the whole site.

As we said before, we wait for further information, such as a competent architect might bring from a close personal inspection of the spot. We wonder that Mr. Fergusson himself has not been moved to make the pilgrimage himself. We do not expect to please either side

in thus desiring to suspend our verdict. Our sympathies are with our friend Mr. Williams, (who is treated with undeserved scorn by Mr. Fergusson in the present pamphlet) and with the believers in the old sites. But we are open to conviction as to the architectural character of the (supposed) remains of the buildings of Constantine. And, if Mr. Fergusson will allow us to say so, we should be able to accept the Edinburgh reviewer's way of escape, and consider it "at the worst only a strange and perplexing difficulty," should it be proved that the Dome of the Rock and the Golden Gate are indeed, upon the evidence of style, Christian buildings of the fourth century, so long as it is not satisfactorily proved that the rest of Mr. Fergusson's startling theory is a necessary corollary from that first postulate.

LLANDAFF CATHEDRAL.

Some Account of the Condition of the Fabric of Llandaff Cathedral, chiefly from 1575 *to the present time. With Extracts from the Act Books of the Chapter.* By the Bishop of Llandaff. Second Edition. With Twelve Illustrative Plates. London: Rivingtons. 1860.

This interesting contribution to ecclesiological literature—the more remarkable as proceeding from the Bishop of the see—ought to have received earlier notice at our hands. His Lordship publishes the volume in aid of a fund for procuring a suitable organ for the cathedral. It appears that the choral service at Llandaff was discontinued in 1691. If an organ is obtained by extraneous aid, the Dean and Chapter hope to be able from their own resources to maintain in future the choral worship of their restored church.

Our readers are already aware that the presbytery and four eastern bays of the nave of Llandaff cathedral were opened after restoration in the year 1857. For more than a century preceding this date this part of the church had been "transformed into a pseudo-Italian temple," the four remaining bays of the nave with its west façade and the south-west tower being in "a condition of apparently hopeless ruin." We have already noticed critically this important restoration. The Bishop's object is to give, not a general history of the church—which has been done already by Dean Conybeare and Mr. Freeman—but to describe its gradual decay and disfigurement from the time of the Reformation downwards, and to chronicle the successive steps of its happy renovation in our own days. Browne Willis, in 1718, deploring the ruinous condition of "the poor desolate church of Llandaff," lays the blame upon the Chapter; but the Bishop acquits them of this charge, inasmuch as they had no revenues from which they could keep so large a building in repair.

Among the illustrations of the present volume is a view of the fine First-Pointed west front of the abbey church of S. Remi, at Rheims,

as it existed before its recent restoration. Bishop Ollivant finds the resemblance between this façade and that of his own cathedral so striking that he says, "it is difficult not to imagine either that the architect of Llandaff was identical with the architect of S. Remi, or that, if they were not the same, they had some common type which they adapted to their several works."

A Romanesque arch of great beauty separates the presbytery from the Lady chapel. This, and some Romanesque remains in the south wall of the presbytery, belong to the church built on the site of a still earlier one by Urban, who was consecrated Bishop of Llandaff in 1108, and who died in 1134. The church was rebuilt in First and Middle-Pointed; the Lady chapel, which Mr. Freeman calls a "very beautiful specimen of Early Geometrical architecture," was added by Bishop Brays, between 1265 and 1287; and the aisles were rebuilt at a slightly later date.

The exact date of the ruin of the church has not been ascertained. But as early as 1575 Bishop Blethin, addressing his Chapter speaks of it as "hæc ruinosa Landavensis ecclesia." He recommended a diminution of the number of persons on the foundation, which was a policy, that led eventually to the entire suppression of the choir and choral service, and "ultimately," says Bishop Ollivant, "to the performance of all the cathedral and parochial duties of Llandaff and Whitchurch being imposed upon the two vicars choral." Something was attempted by successive Bishops, but very little effected, for the repair of the church. Bishop Bull, while Archdeacon of Llandaff in 1697, speaks of it as "our sad and miserable cathedral." In 1721 it was seriously proposed to remove the see to Cardiff, and to abandon the ruin altogether. Instead of this however a collection was made, and funds raised, which at a later period, under the direction of Mr. Wood, were employed in converting the Early English nave, so far as it remained under roof, into a building which has been well "compared with a town-hall or the Bath pump-room." Three lithographs in this volume represent the nave in its worst state of decay: the west front, and internal perspectives from the north-west and from the east. And a most amusing plate gives us, from a sketch preserved in the British Museum, the west end and the whole south side in an indescribably absurd style, as it was proposed to restore the cathedral in 1736. A Mr. Killin, of Cricklade, shares with Mr. Wood the disgrace of this design. The destruction of this Italian temple, says the present author, "was necessarily the first duty which the present Chapter had to perform." In a contemporary letter, from a Rev. T. Davies, this hideous design is called an "exceeding fine" church, and a "very neat and elegant" structure. Another letter from Bishop Harris is also quoted as a specimen of the architectural taste and knowledge of those days, in which he says, "We propose to take down the two steeples which at present serve as a western front to the two aisles, for they are very ruinous, and to raise a tower over the front of the nave, and then to finish with a rustic porch." This final abomination however was never carried out. The urns which were placed at the bases of the pediment of the new west gable have been removed during the late restoration. Bishop

Ollivant has preserved them as ornaments in the episcopal garden with the following inscription:

QUÆ . ECCLESIÆ . CATHEDRALIS . FASTIGIO . IMPOSITÆ
PIAM . MAGIS . QUAM . FELICEM
IN . ÆDIFICIO . SACRO . INSTAURANDO . ET . ORNANDO
SÆCULI . CURAM
CENTUM . ANNOS . COMMEMORAVERANT
HUC . DEMUM
ANTIQUA . ECCLESIÆ . SPECIE . RESTITUTA
AB . ALFREDO . EPISCOPO . LANDAVENSI
TRANSLATÆ . SUNT . URNÆ.
A.D. MDCCCLII.

It was in the time of Bishop Beau, who is said to have obtained the see "by the endeavours of the infamous Earl of Rochester," that, in 1691, the authorities of the church discontinued the choral service. Things remained in this lamentable condition until the present Bishop's accession in 1849. Archbishop Wake, however, in 1721, had done his best to remedy the evil, but without any effect.

The first impulse to the recent restoration was given by the Rev. Henry Douglas, Precentor of the cathedral, who, for two years in succession, 1835 and 1836, gave up his whole dividend to the disposal of the Chapter. From that time till now the good work has gone on slowly, but surely, as funds came in. The new arrangements of the interior have been modified, says the Bishop, by the necessity of providing for parochial as well as cathedral worship. But we need not follow here the particular steps of the restoration. Very much remains to be done, and the authorities have our best wishes for their success in collecting sufficient funds. We cannot but wonder that any difficulty should be found in raising money for this purpose, when we remember that Llandaff is now almost a suburb of the growing and wealthy town of Cardiff. Other views, given in the present volume, represent the restored interior—in which we cannot but remark the bareness of the altar—and the exterior as it will appear, if ever Messrs. Prichard and Seddon's designs for rebuilding the western towers are completed. Our readers may remember that the cartoons for a triptych for this cathedral, by Mr. Rosetti, have been already favourably noticed in these pages. If this work is really in hand, it will take off from that poverty and meanness of effect upon which we have commented. We need not revive now the controversy which has been carried on so long about the dissimilarity of the proposed western towers.

In conclusion, we consider this handsome volume a very valuable historical document. It is exceedingly important that a record should be kept both of the progressive degradation of this fine church and of its recovery. The task in all respects becomes the respected prelate who presides over the diocese of Llandaff, and he has done his work extremely well.

THE PLAIN-SONG CONGRESS AT PARIS.

An assembly, with the title of "Congrès pour la Restoration du Plain-Chant et de la Musique Religieuse," met at Paris during the past year. After some preliminary meetings, a general session was held on Tuesday, the 27th of November, and the four following days. It was arranged that the members, after celebrating a *Missa de Spiritu Sancto*, and holding a general meeting on the first of the above-named days, should separate into three sections, and afterwards report to the whole body the results at which they had arrived. The programmes laid down for these sections were as follows:—

"First section: president, M. l'Abbé Raillard:—Histoire de la musique d'église en France; partie Grégorienne et non-Grégorienne.—Indications bibliographiques.—Actes du Saint-Siége, des Conciles et des Evêques, concernant le chant et la musique.

"Second section: president, M. A. de la Fage:—Situation présente des églises des villes et des campagnes, sous le rapport du chant et de la musique.—Enseignement du chant, de la musique et de l'orgue, dans les Ecoles normales d'instituteurs et d'institutrices, les Séminaires et les Maîtrises; ses résultats.—Maîtres de chapelle et organistes: leur nombre, leur répertoire, les ressources d'argent et d'exécution dont ils disposent.—Concours des sociétés chorales.—Cantiques en langue vulgaire; usage et abus, caractère et défauts.

"Third section: president, M. d'Ortigue:—Veritable caractère de la musique d'église vocale et instrumentale.—Composition.—L'orgue, son style, son expression, les limites de cette expression; facture.—Plain-chant, sa restitution; son exécution, soit mélodique, soit psalmodique.—Son accompagnement.—Vœux à formuler et à émettre; principes à proclamer."

The idea of the Congress was first mooted in a monthly periodical entitled *La Maîtrise*. MM. Heugel and Co., editors of this work, offered prizes, total value 1,250 francs, for the encouragement of a good style of Church composition. As the conditions laid down show what is thought, by good judges, desirable and practicable with regard to Church music in France, we translate them.

"*Short Masses.*

"First prize:—A gold medal of the value of 300 fr. will be allotted to the best *short Mass*, comprising a *Kyrie*, *Gloria*, *Credo*, *Sanctus*, a piece for the Elevation, and an *Agnus Dei*, with organ accompaniment, in a simple and severe style, with a correct accentuation, of moderate compass and easy execution for three equal voices. It will be proper that composers should begin the *Gloria* with the words *Et in terra pax*, and the *Credo* with the words *Patrem omnipotentem*, as the intonation always belongs to the celebrant. They might, at least, so contrive, as that the intonations, namely, *Gloria in excelsis Deo* and *Credo in unum Deum*, may be detached from their compositions.

"Second prize:—A silver medal of the value of 150 fr. is instituted for the same object.

"*Motetts and Vocal Compositions on Texts approved by the Ordinary.*

"First prize:—A gold medal of the value of 200 fr. will be allotted to the best series of three pieces, whether motetts or other vocal pieces suitable for the Offices, of easy execution, properly accentuated, and of moderate compass, for one, two, or three voices.

"Second prize:—A silver medal, value 100 fr., for the same object.

"*Organ Pieces.*

"First prize:—A gold medal of the value of 200 fr. will be allotted to the best series of three organ pieces applicable to the Offices, with or without pedals, but of easy execution, and pedals *ad libitum*.

"Second prize:—A silver medal, value 100 fr., for the same object.

"In addition: twelve bronze medals, total value 200 fr., will be decreed, with honourable mention, to the pieces which shall come next in order of merit to those which gain the prizes."

According to an account in the *Maîtrise* of December 15, from the pen of M. d'Ortigue, the session was highly successful; the only want felt being that of time for a full discussion of the many questions which presented themselves. As many as 176 persons, clerical and lay, had sent in their names, though some of them were unable to attend. Twenty Bishops have pronounced encouragingly for the movement, and about as many dioceses of France and Belgium were represented at the Congress. One of the principal things done was to present an address to the Archbishops and Bishops of France, which we subjoin:

"*Congrès pour la restoration du Plain-Chant et de la Musique d'Eglise, tenu a Paris du 27 Novembre au 1 Decembre, 1860, au siége de la Société d'Encouragement.*

"*Addresse a Nosseigneurs les Archevéques et Evéques.*

"Monseigneur,—Dans sa première séance préparatoire, le 25 Mai, 1860, le Congrès pour la restorstion du plain-chant et de la musique d'église s'est spontanément placé sous la banniere de l'Episcopat, et il a appelé vos bénédictions sur ses travaux.

"Que voulait le Congrès par cet acte qui le premier a révélé son existence? Il voulait mettre un moyen d'action, un concours dévoué au service des principes et des doctrines concernant le plain-chant et la musique d'église, de nouveau et récemment promulgués et sanctionnés dans les derniers Conciles provinciaux.

"Arrivé au terme de sa session, le Congrès, Monseigneur, veut encore s'addresser à l'Episcopat, non pas précisément pour lui rendre compte des discussions auxquelles il s'est livré, et des décisions qu'il a prises sur les questions si importantes et si multipliées de son programme, mais pour faire parvenir à Votre Grandeur immédiatement, et en quelque sorte séance tenante, l'expression des vœux qui, réunis ou séparés, nous rallieront toujours dans un sentiment et une pensée unanimes.

"Unanimes, Monseigneur! Oui, en ce qui touche le chant dit ecclésiastique, plain-chant, chant Grégorien, le Congrès a été unanime pour proclamer ce chant le véritable chant d'église, le chant consacré, traditionnel, le seul qui soit doué d'une vraie efficace sur les âmes, le seul qu'on puisse appeler la *prière chantée*, le seul permanent, le seul universel, le seul populaire, qu'on ne saurait retrancher du culte Catholique sans amener une profonde révolution liturgique, et sans priver l'Eglise d'un de ses plus puissants moyens d'action sur les peuples.

"En conséquence, comme il n'est que trop vrai que ce chant est en plu-

sieurs lieux méconnu, défiguré, corrompu par l'ignorance, la légèreté, l'oubli des traditions ecclésiastiques, et ce laisser aller déplorable par suite duquel l'art mondain et profane a peu à peu envahi le sanctuaire et pris la place du chant consacré, le Congrès, Monseigneur, croit devoir vous exprimer humblement les vœux suivants :

"1° Que le plain-chant rentre dans le programme des études des grands et petits séminaires, et qu'il soit enseigné par des professeurs *ad hoc ;* que cette étude soit obligatoire pour tous les élèves, et qu'il soit adopté dans chaque séminaire un programme de questions relatives à l'histoire, la théorie et la pratique du plain-chant, sur lequel chaque élève devra subir de temps en temps un examen ;

"2° Que dans les études musicales des séminaires, la préférence soit donnée aux morceaux dont le caractère est éminemment religieux ;

"3° Que l'on adopte dans les séminaires la méthode qui tiendra mieux compte de la nature du plain-chant, de sa tonalité, de la distinction de ses modes, de sa destination, de son rhythme, de sa mélodie, de son accentuation, de son style. Nous repoussons toute méthode qui reposerait sur l'exécution à notes égales ou de valeur proportionnelle.

"En ce qui touche les livres de plain-chant, nous repoussons également l'idée de faire l'application du texte de la liturgie Romaine aux chants des liturgies Françaises des derniers siècles ;

"4° Que le plain-chant occupe sa place naturelle dans les cérémonies du culte, et notamment, et surtout à l'Office paroissial, à la Grand'messe et aux Vêpres.

"5° Le Congrès n'entend pas par l'article précédent condamner la musique véritablement religieuse employée avec discrétion, et suivant les prescriptions ou la tolérance de l'Eglise exprimées par les Conciles et les règlements de l'autorité ecclésiastique ; ce genre de musique rallie les sympathies du Congrès.

"6° Nous demandons qu'il soit formé dans chaque diocèse une Commission liturgique et musicale à laquelle seront soumises les compositions qui devront être exécutées, sans que le maître de chapelle ait le droit de faire chanter ou exécuter, dans son chœur, une musique vocale ou instrumentale qui n'aura pas obtenu l'approbation de la dite Commission ;

"7° Que le répertoire musical des communautés religieuses d'hommes et de femmes, des pensionnats, des écoles des Frères, soit soumis au même contrôle, et qu'il soit également interdit d'appliquer arbitrairement, au mépris de toutes les lois de la convenance, de l'expression, de la prosodie et de l'accentuation, des paroles sacrées à des morceaux de salon ou de théâtre et des cantiques à des chansons profanes ;

"8° Qu'il soit nommé dans chaque diocèse un inspecteur du chant et de la musique pour veiller à l'exécution de ces règles ;

"9° Qu'il soit interdit à tout organiste d'apporter dans l'église, non seulement des morceaux appartenant à la musique théâtrale, mais encore des compositions et des improvisations d'un style mondain, sautillant, léger, affectant les tournures, les modulations et les inflexions de la scène lyrique.

"10° En ce qui concerne l'accompagnement du plain-chant, le Congrès, sans se prononcer sur une question qui n'est pas encore jugée, et entre des méthodes qui ont besoin d'être longuement examinées et que l'expérience n'a pas suffisamment justifiées, est d'avis que l'on ne doit pas s'écarter d'une harmonie consonnante, en rapport avec la tonalité ecclésiastique, et que le chant soit, autant que possible, à la partie supérieure et dans un diapason qui réponde à la généralité des voix.

"Quant à la situation matérielle des maîtres de chapelle et organistes, le Congrès émet le vœu que cette situation soit améliorée.

"11° Enfin, Monseigneur, nous vous confierons un projet à la réalisation duquel Votre Grandeur peut concourir d'une manière au moins indirecte et générale. Le Congrès, dont l'existence est nécessairement bornée aux cinq

jours de sa session, se continuera et se perpétuera, nous l'espérons, dans une Société permanente dont les conditions légales seront ultérieurement débattues et fixées, et qui concentrera dans un foyer commun les travaux et les efforts tentés de toutes parts pour le triomphe de la cause à laquelle nous nous sommes voués. Cette Société aurait pour organe une publication périodique où seraient discutées toutes les doctrines et enregistrés tous les faits concernant le plain-chant et la musique d'église.

"Tels sont, Monseigneur, les vœux dont nous puisons l'expression dans nos convictions les plus profondes et dans notre âme chrétienne et artiste. Les marques précieuses de bienveillance que l'Episcopat nous a données nous autorisent à croire que Votre Grandeur accueillera favorablement notre communication, et qu'Elle saura en faire sortir avec le temps, et dans la mesure convenable, les conséquences qui seront en son pouvoir.

"Nous avons l'honneur d'être, avec un profond respect,

"Monseigneur,

"De Votre Grandeur,

"Les très-humbles et très-obéissants serviteurs,

"Les membres du bureau :

"L'abbe VICTOR PELLETIER, Chanoine de l'Église d'Orléans, *Président ;*

"A. de LA FAGE, F. BENOIST, J. D'ORTIGUE, *Vice-Présidents ;*

"A. RABUTAUX, *Secrétaire général ;*

"F. CALLA, *Trésorier.*

"Fait à Paris, en séance, le 30 Novembre 1860."

Besides this, a memorial was agreed to be sent to the Minister of Public Instruction, asking that the art of organ playing might be taught in the *écoles normales*, and another to the Cardinal Archbishop of Paris, respectfully desiring that the Roman Liturgy might be adopted in his diocese.

We have further to report that the President and other officers of the Ecclesiological Society, perceiving that the objects of the French Congress and those of our own society, as regards church music, were very similar, decided on opening a correspondence between the two bodies. Accordingly a copy of the Accompanying Harmonies to the Hymnal Noted was presented to the Congress, and an explanatory letter sent at the same time by the honorary secretary for musical matters, who received in return the following very courteous reply in the autograph of the President of the Congress :—

(Copy.)

"*Congrès pour la Restoration de Plain-chant et de la Musique d'Eglise. Rue Bonaparte*, 44, *Au siége de la Société d'Encouragement.*

"Paris, le 7 Décembre 1860.

"A Messieurs les membres composans la Société Ecclésiologique de Londres.

"Messieurs,—Conformément à vos intentions bienveillantes, votre éditeur m'a fait parvenir l'ouvrage que M. Henry Lescelles, secrétaire honoraire de votre Société, m'annonçait par sa lettre du 22 Novembre dernier.

"Je me suis empressé de déposer l'exemplaire sur le bureau du Congrès. L'assemblée, par un vote spécial, m'a chargé de vous exprimer tous ses remerciments.

"Vous avez la bonté de me dire que, indépendamment de l'ouvrage ci dessus, d'autres de même genre ont été édités par le Rev. T. Helmore, et que d'autres

encore sont en voie et cours d' exécution; il nous serait très agréable d' avoir la nomenclature exacte de toutes ces intéressantes publications.

"Agréez l'expression des sentiments très distingués avec lesquels je suis,

"Messieurs,

"Votre très humble et très obéissant serviteur,

"Le Préaident du Congrès,

"VICTOR PELLETIER,

"Chanoine de l'Église cathédrale d'Orléans."

THE NEW ORGAN FOR LICHFIELD CATHEDRAL.

At the request of some of our readers we give the particulars of the large organ presented by Mr. Spode, of Hawkesyard Park, Staffordshire, to the cathedral of Lichfield. The organ was built by Mr. G. M. Holdich, of London.

"The Organ consists of three whole rows of keys, and a large independent Pedal Organ. The compass of the manuals being from CC to F in alt. The Great Organ contains the following stops of pipes:

	No of Pipes.
16 ft. Sub Bass	12
16 ft. Tenoroon	42
8 ft. Open Diapason	54
8 ft. Open Diapason	42
8 ft. Open Diapason, Bass	12
8 ft. Bell Gamba	42
8 ft. Clarabella	54
8 ft. Stopped Diapason	54
4 ft. Octave	54
4 ft. Gamba Octave	54
4 ft. Wald Flute	42
3 ft. Super Quint	54
2 ft. Super Octave	54
1⅗ ft. Tierce	54
1⅓ ft. Sesquialtera	108
2 ft. Doublette	108
Mixture	108
8 ft. Pasaune	54
8 ft. Clarion	54
Number of Great Organ Pipes	1056

THE SWELL ORGAN CONTAINS

	No. of Pipes.
16 ft. Bourdon	12
16 ft. Double Diapason	42
8 ft. Open Diapason	42
8 ft. Open Diapason, Bass	12
8 ft. Keraulophon	42
8 ft. Stopped Diapason	54
4 ft. Principal	54
2 ft. Fifteenth	54
1⅗ ft. Tierce	54
1⅓ ft. Sesquialtera	108
Mixture	108
8 ft. Cornopean, Bass	12
8 ft. Cornopean, Treble	42
8 ft. Trumpet	54
8 ft. Hautboy	42
16 ft. Tromba	42
4 ft. Clarion	54
Number of Swell Organ Pipes	828

THE CHOIR ORGAN.

	No. of Pipes.
8 ft. Dulciana	54
8 ft. Stopped Diapason, Bass	12
8 ft. Stopped Diapason, Treble	42
4 ft. Principal	54
4 ft. Flute	54
2 ft. Fifteenth	54
8 ft. Cremona	42
Number of Choir Organ Pipes	312

THE PEDAL ORGAN.

Compass from CCC to E—two Octaves and a third.

	No. of Pipes.
32 ft. Double Double Open Diapason	12
16 ft. Double Open Diapason	29
16 ft. Montre	29
16 ft. Grand Bourdon	29
8 ft. Octave	29
4 ft. Super Octave	29
Sesquialtera	58
Mixture	58
16 ft. Grand Trombone	29
8 ft. Grand Trumpet	29
Number of Pedal Organ Pipes	311

COUPLERS.

Pedals to Great Organ.
Pedals to Swell Organ.
Pedals to Choir Organ.
Coupler Swell to Great.
Coupler Great to Choir.
Coupler Swell to Choir.
Octave Coupler Pedals.

	No. of Pipes.
Great Organ	1056
Swell Organ	828
Choir Organ	312
Pedal Organ	311
Total Number of Pipes	2507

	No. of Stops.
Great Organ	19
Swell Organ	17
Choir Organ	7
Pedal Organ	10
Couplers	7
Total number of Stops	60

"There are eight Composition Pedals to change the various stops of CC.

"The Great Organ, also the Pedal Organ, has the pneumatic action applied, whereby the touch is made perfectly light and pliable. The whole Organ is supplied by three pairs of bellows, with double feeders. The Organ is constructed in a peculiar way, and the large 32 feet CCCC pipes are laid down, as the instrument will stand in the side aisle of the transept of the cathedral, and the keys will be brought through the wall into the side aisle of the choir."

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Monday, December 17, 1860. Present: A. J. B. Beresford Hope, Esq., the President, in the chair; J. F. France, Esq., the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. G. H. Hodson, W. C. Luard, Esq., the Rev. W. Scott, and the Rev. B. Webb.

The following gentlemen were elected ordinary members;

Lewis A. Majendie, Esq., Great Dunmow, Essex.
H. J. Matthew, Esq., B.A., Trinity College, Cambridge.

It was agreed that of five competitors for the Colour Prize, offered by the society in connection with the Architectural Museum, the first and second prizemen of last year, Mr. Simkin and Mr. Harrison, were equal. Accordingly, with Mr. Beresford Hope's consent, the committee agreed to add two guineas to his second prize, so that each of these competitors might receive the full prize of five guineas.

A figure of an angel from the transept of Westminster Abbey was suggested as a good subject for the next year's prize; and the President and the Chairman of Committees were appointed a sub-committee to decide upon this in conference with the committee of the Architectural Museum.

Mr. Robson, of Durham, met the committee and exhibited a very interesting collection of drawings from the incised pavement, filled in with lead, of the church of S. Rémi, at Rheims. It was agreed that it would be most desirable to introduce pavements of this kind as a variation from the general rule of encaustic tiles; and it was remarked that the fine design of these groups would be very suitable for use in stained glass. Mr. Robson was requested to consider whether these drawings might not be published in the *Ecclesiologist*.

Some conversation ensued on the original termination of the great central tower of Durham Minster, Mr. Robson not agreeing with Mr. Scott that there were sufficient traces to make it seem probable that the tower once supported a kind of crown imperial, like the examples at Newcastle-on-Tyne, and elsewhere.

Mr. Slater met the committee, and several points in the restoration of Chichester Cathedral were discussed. He also laid before the members his designs for the restoration of All Saints', Thurlaston, Leicestershire. A partial restoration and rearrangement contemplated in the curious church (with Saxon remains) of S. Mary, Deerhurst, Gloucestershire, gave rise to much discussion. It was the unanimous opinion of the committee that the east end should be restored, perhaps by the addition of an apse, and the present bad arrangement altered.

Mr. St. Aubyn met the committee and exhibited his designs for the rebuilding of the church of Marazion, Cornwall, for the restoration of S. Mary, Widford, Essex, and for a new parsonage at Nostell, in Yorkshire. He also consulted the committee on the best way of treating the western porch of the Temple church, which is about to be set free from the modern buildings in which it is now buried. It seemed to be agreed that this porch was originally part of a cloister; and it was recommended that it should be treated with an independent roof, rather than as a mere porch. Other improvements to the exterior of the Temple church were spoken of as not improbable.

The committee examined some fine cartoons for filling the east window of Louth church, Lincolnshire, with stained glass, by Messrs. Clayton and Bell; and also the design for coloured decorations for the space above the chancel arch in the new church of Salterhebble, near Halifax, Yorkshire. They also examined photographs of the statue of S. George and the Dragon, now nearly completed in Portland stone for the top of the column of the Westminster Crimean Memorial in

the Broad Sanctuary. It was agreed that it would be very desirable for the sword of S. George to be made of metal.

Mr. Burges met the committee and laid before it Messrs. Evans and Pullan's designs for additions and restorations to S. Andrew Fontmell, near Shaftesbury, Dorsetshire.

The committee examined Mr. J. L. Pearson's fine designs for his sumptuous and important new church of S. Peter, Lambeth.

Mr. White met the committee, who examined his plans for the rebuilding of Claydon church, Oxfordshire, for the restoration of Walton church, Bucks, for additions to the rectory at the same place, and for a new school at Little Woolston, Bucks.

Letters of thanks for the *Ecclesiologist* were received from the Royal Institute of British Architects, and the Surrey Archæological Society: and letters were read, among others, from A. Heales, Esq., and W. E. Flaherty, Esq.

Specimens of a new kind of needlework, introduced at Cologne, for hangings behind the stalls in the choir, have been brought from Germany by the President. The method is recommended for adoption in this country, as being easy and inexpensive, and yet very effective.

Motett Choir.

Arrangements are in progress for holding both the weekly meetings and the public performances of the Society's Motett Choir, at the *Architectural Exhibition*, 9, *Conduit Street, Regent Street, W.*, where their first Music Meeting of the present season was held on Tuesday, December 18th, 1860.

Both the locality and the rooms themselves are highly satisfactory, and seem to promise well for giving greater publicity, and a larger amount of interest to the musical operations of the society.

We trust that the increased outlay recently made by the choir themselves, and now to be incurred by the hire of these rooms, will induce the friends of Church music to increase in every way in their power the support and encouragement which are so essential to give permanent efficiency to the efforts of the society, and more especially of their choir to illustrate the pure vocal school of Ecclesiastical art, to which they devote their voluntary and continuous labour.

The following is the programme of the last Music Meeting; and we beg leave to call especial attention to the Precentor's closing remarks.

Hymn. "Te Deum laudamus."

Set to the English Words from the Latin MS. of Baini, the late Choir Master of the Sistine Chapel, arranged with harmony for *Cantores* and unison for *Populus* in the alternate verses.

Motett. "Now it is high time." . . . . . *Eduardi Lupi or Lopez.*

According to Walther, this Composer was a Portuguese by birth, and Chapel Master at Lisbon towards the close of the sixteenth century.

Hymn. In Festo Pentecostes . . . From Palestrina's Hymni totius anni.

The alternate verses in the simple Plain Song upon which the Choir Music for the other verses is founded.

Choir. I.

Veni, Creator Spiritus
Mentes tuorum visita:
Imple superna gratia
Quæ Tu creasti pectora:

Plain Song. Chorus in unison. II.

Qui Paraclitus diceris,
Donum Dei Altissimi,
Fons vivus, ignis caritas
Et spiritalis unctio.

III.

Tu septiformis munere,
Dextræ Dei Tu digitus;
Tu rite promissum Patris,
Sermone ditans guttura.

IV.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

V.

Hostem repellas longius,
Pacemque dones protinus;
Ductore sic Te prævio
Vitemus omne noxium.

VI.

Per Te sciamus da Patrem,
Noscamus atque Filium,
Teque utriusque Spiritum
Credamus omni tempore.

VII.

Gloria Patri Domino,
Natoque quia mortuis
Surrexit, ac Paraclito,
In sæculorum sæcula.

Motett. "Behold, I bring you good tidings." *Tomaso Ludovico da Vittoria.*

This author was a native of Spain, and was in early life appointed Maestro di Capella to the Church of S. Apolinare, in Rome. In 1585, he published a set of Motetts for all the festivals throughout the year. He was likewise the author of many Masses, and a set of Penitential Psalms.

Our countryman Peacham styles Vittoria, "a very rare and excellent author, whose vein was grave and sweet," and tells that about the year 1594, he quitted Rome, and resided at the Court of Bavaria.

Hymn. "Corde natus ex Parentis" . . . . . *Hymnal Noted*, 66.

Melody from a MS. at Wolfenbüttel of the thirteenth century. A Cento from the Ninth Hymn of the Cathemerinon of Prudentius, circ. 400.

Motett. "These things have I written unto you" . . . . . *Palestrina.*

Born 1524.—One of the most illustrious musicians of his time. In September, 1551, he was chosen master of the choir children of the Giulia Chapel, and in 1554, he published his first work, "Missæ à 4, 5, e 6 Voci."

Pope Julius the Third entered him among the Choristers of the Pontifical Chapel. He remained in this situation but a short time, and in October, 1555, he accepted the place of Chapel Master of the Church of S. Giovanni di Lateran. Here he composed some of his best works—among the rest his *Improperii* for the offices of Holy Week. From March 1, 1564, to 1571, he was Chapel Master of the Church of Santa Maria Maggiore. After this he succeeded Giovanni Animuccia in the Chapel of S. Peter in the Vatican. Finally, he undertook the management of the school of Counterpoint established by Mario Nanini; and in a short time after, Gregory XIII. charged him with the revision of the Plain Song of the Roman Gradual, and the Antiphons. This work, begun in connection with his pupil, Giovanni Guidetti, chaplain to Gregory XIII., he did not live to complete. It is known under the title of the Directorium of Guidetti, who gratefully ascribes any merit it may possess to his master's kind assistance.

Palestrina died February 2, 1594. On his tomb in the Church of the Vatican was engraved, "Iohannes-Petrus-Aloysius-Prænestinus, Musicæ Princeps."

Antiphon. "O Radix Jesse." { For the Evening of December 18, from the Ancient Salisbury Antiphonary.

"O Root of Jesse, Who standest for an ensign of the people, at Whom Kings shall shut their mouths, unto Whom the Gentiles shall pray: Come and deliver us, and tarry not."

Christmas Carol. "Merry bells are ringing" . . . *An Ancient Melody.*

The Words and Harmony by the *Rev. H. L. Jenner, LL.B.*, Hon. Secretary in Musical matters.

Carols for Christmas Tide, by the Rev. J. M. Neale, M.A., and the Rev. T. Helmore, M.A.

No. II. "Earthly friends will change and falter."
IV. "CHRIST was born on Christmas Day."
IX. "Royal Day that chasest gloom."
VI. "Good Christian men rejoice and sing."
XI. "Good King Wenceslas."

Motett. "Now unto Him that is able to keep you from falling." *Giovanni Croce.*

Chapel-Master at S. Mark's, Venice, 1605. Succeeded Zarlino. Henry Peacham says of his Compositions, that, "for a full, lofty, and sprightly vein, Croce was second to none."

Hymn. "Veni, veni, Emmanuel" . . . . . *Hymnal Noted*, 65.

Melody from a French Missal in the National Library, Lisbon. Harmonized by the Rev. S. S. GREATHEED, M.A.

Anthem. "Rejoice in the LORD" . . . . . *John Redford.*

Organist and Master of the Choristers of S. Paul's Cathedral between the years 1530 and 1540.

We take this opportunity of correcting a mistake in the notice of the Te Deum from Baini's MS., given in our October number at p. 313. The Plain Song of the ancient melody is retained in the soprano part of the harmonized verses.

ARCHITECTURAL MUSEUM, SOUTH KENSINGTON.

On Wednesday evening, January 9th, a course of lectures under the direction of the Council of the Architectural Museum was commenced by Mr. William White, the subject being a Plea for Polychromy. The lecturer first insisted upon the necessary existence of polychromy in architecture, and pleaded for a further introduction of colour largely for its own sake in architectural interiors. He appealed to man's intuitive love for colour as illustrated in a variety of ways, and to the analogy of nature. He then referred to the value of "unconscious influences," and to the manner in which men are affected by colour even though unconscious of its presence, and called attention to the necessity of colour in order to the healthy state of the eye and brain, and the consequent cruelty which its withdrawal inflicted upon the sick

and the poor. After answering popular objections, he concluded by advising a more close application to the study of chromatic law, appealing to all to lend their aid to that institution whose great aim was to help forward the artist and the art-student upon their high mission of contributing to the health and happiness of their fellow-countrymen. Considering the severe weather the lecture was well attended.

THE OXFORD ARCHITECTURAL AND HISTORICAL SOCIETY.

First Meeting, Michaelmas Term, Nov. 14, the Rev. Dr. Plumptre, the President, in the chair.

This meeting (held in the Ashmolean Museum, by permission) was the first held since the change in the denomination of the Society which was made last term, and by which title the scope of the Society's labours was considerably enlarged. As many are probably aware, the word "historical" has been added to the title, and at the same time the subscription has been reduced from one guinea to ten shillings for members during residence, and five shillings for non-resident members who would wish to keep up their connection with the Society and receive the reports. This reduction of the subscription, as was anticipated, enabled the president to read a much longer list of new members to be balloted for at the next meeting than had been the case for some years past.

Two new members, proposed at the last meeting, were elected—the Hon. R. Abbott, Christ Church, and A. W. Booker, Esq., Christ Church.

The usual business of the Society being concluded, the president called the attention of the meeting to the discussion of the evening, namely, the Connection of History with Architecture, which he considered very appropriate to the inaugurative meeting under the new title. He then called upon Mr. J. H. Parker, who said he had been requested to open the discussion, as being one of the original members of the Architectural Society. He cordially approved of the union of history with architecture, and considered it rather a development of the original idea of the Society than any real change of plan. The Society had always taken the historical view of architecture, the æsthetical and the practical had come in naturally and incidentally, but were not essential. Some of the earliest papers read before the Society had been as much historical as architectural. The Heraldic and Archæological Society had already been incorporated with this Society, which possessed the library of both. The collection of casts of the mouldings and details of each style or period which the Society had formed at its commencement as the Grammar of the study, had always been arranged in chronological order and under the kings' reigns, which must be allowed to be an historical arrangement. He considered it impossible to understand mediæval architecture without history. On the

other hand, the architecture of every country was an essential part of its history, and so closely connected with it that it seems impossible to separate them. He believed that some knowledge of the history of architecture would be of the greatest use to the student of all other branches of history, and greatly assist his memory, as visible and tangible objects are always more easily remembered than any others.

The character of each century is distinctly stamped upon its architecture, and everything else is subordinate to this; national, provincial, and even personal influence may be traced upon many buildings, but quite subordinate to the character of the age in which they were erected. The exact date of a building tells its character much more than the place where, or the persons by whom, it was erected. The buildings of the eleventh century mark a period of very rapid progress from almost barbarism at the beginning, the masonry being of the rudest possible description, to a considerable degree of civilisation and very good masonry at the end of it. The twelfth century was also a period of very rapid progress, and before the end of it we have as fine masonry as the world has ever seen, although the style is still heavy and massive, and may be said to symbolise the oppressive rule of the Norman kings.

In the thirteenth century we have lightness, vigour, and boldness, characteristic of freedom of thought and of action: the men who erected those buildings also obtained Magna Charta. In the fourteenth century we have less vigour, but more refinement; and in architectural details a more close copying of natural forms. In the fifteenth century the beginning of decay may be traced in the shallowness and feebleness of the details; but English buildings of this period still often have a good deal of manly vigour about them. In the sixteenth the decay has proceeded, and the mixture of styles shows the unsettled state of the times.

The personal character of our kings, as well as the times in which they lived, were not without their influence on the architecture of their day. The chief buildings of the time of William the Conqueror and William Rufus are the Norman castles, those massive square keeps which are found in all parts of the country. Henry I., called Beauclerc, was a man of letters and of religion, and the chief buildings of his time are monasteries and churches. The civil wars of the time of Stephen called for more castles; many were added, and others rebuilt in his reign. Henry II. succeeded by peaceful hereditary succession to the whole of the western provinces of France. The constant friendly intercourse with the people of those provinces could not fail to have considerable influence upon England, and this is shown in the architecture of the period, the great time of transition from the Norman to the Gothic style.

Richard Cœur-de-Lion was not merely a warrior: he was the first military architect and engineer of his day, as is shown by the Château Gaillard, which he designed and built, and which was far in advance of any other buildings of his day. The freedom which the people obtained under John is shown by the freedom of their architecture, as has been said. Some excuse may be made for the vacillation and

weakness of the government of Henry III., by the fact that the whole revenue of his kingdom was absorbed in building: almost all our great cathedrals and abbey churches belong to his reign. A great war with Wales would have been as ruinous then as a great European war would have been during the height of the railway mania in our own day. Edward I. has left the stamp of his character and his history in the great castles of Wales—Conway, Caernarvon, Beaumaris, and Harlech—and not less in the castles of Guienne; and of his free-trade principles in the flourishing towns which he founded.

In the time of Edward II. and III., the great barons who ruled the country have left monuments of themselves everywhere in the castles and the churches which they built, as in this neighbourhood Dorchester abbey church, which had in its windows the arms of nearly all the great barons of the time of Edward II.

The will of King Henry VI. contains the most minute architectural directions for the building of his two colleges at Eton and Cambridge. But the religious fervour which was at its height in the time of Henry III. was gradually decaying, and in the following century became very dead, until revived by the Reformation. The castles of the Edwardian period gradually gave way to more peaceful habitations, and before the end of the fifteenth century the fortifications were intended more for keeping out bands of robbers than for regular warfare. In the sixteenth they became more ornamental, and marks of grandeur rather than useful. Altogether, he thought that architecture was the best possible *memoria technica* for the study of modern history.

The president, in thanking Mr. Parker for his remarks, with which he fully concurred, referred to a question which was closely connected with them, namely, the cause of the metal-work being often so far in advance of the buildings of the same age. He pointed out the fact that we found jewellery of remote ages equal in beauty and delicacy to that of the present day,—of ages which were, in other respects, very uncivilised. He referred to examples which were dug up in America, evidently of an early period, but of workmanship equal to that of Paris or London of the present time. He then called on the librarian to say a few words respecting the Roman spear-head which had been laid upon the table.

The librarian begged, first of all, to offer a few remarks upon what had fallen from the president with respect to other remains belonging to the Middle Ages, than those of buildings. It seemed to him that, as buildings appealed to the eye, as had been shown, in illustration of history, so all works of art and manufacture belonging to a certain period would, when collected together, tend to illustrate the manners, customs, and, indeed, the civilisation of that period; and he referred especially to the fact of the Architectural Society possessing a considerable and valuable collection of casts, models, &c., illustrating the times from the Norman Conquest downwards. At the same time, there was a collection in the room—the Ashmolean collection—which was almost confined to objects illustrating the history of this country previous to the Norman Conquest. Now what he hoped was, that these two would be brought together, and thus form a chronological

series of illustrations from the time of the Romans to the present; and he hoped that it was not saying too much, that there was no building in Oxford so suitable in every way for the whole collection as the room in which they were now assembled, and in which one-half of the collection had been placed for more than two hundred years.

With regard to the Roman spear-head which had been sent for exhibition to this meeting, he would only observe that it was one out of one hundred and forty which were found laid edgewise in two rows of seventy, one above the other, in the centre of the Roman camp at Bourton-on-the-Water, not far from Addlestrop station. He pointed out the position of this camp with regard to the great Fosse-way and the other chief roads of Roman Britain. The other piece of iron-work, possibly a sword-hilt, was found in the churchyard of Lower Swell, near which are two British barrows. He hoped, however, that these were but a beginning, and that at each meeting similar objects of interest would be laid before the Society, and that several would in course of time find their way into its collection.

Mr. Owen referred to the library of the Society, which, it was explained, was not as yet accessible to members, but arrangements it was hoped would shortly be made for that purpose.

Mr. Shirley, of Wadham, said that he was struck with two points which had fallen from Mr. Parker. First, the great change which took place in military architecture. In Norman times the massive square keeps, rude and simple as they were, answered their purpose; they could not be taken, and enabled the great barons often to set the king at defiance. A century later we find that the means of attack have increased, and necessitated much greater preparations for defence, as in the Château Gaillard. At a later period, again, in the time of Edward I., we have deep ditches and bold flanking towers. Some evening he hoped they might discuss the means of attack and defence as connected with military architecture. Secondly, he wished to ask Mr. Parker whether he had been able to trace any influence of the different religious Orders on the style of architecture in their buildings.

Mr. Parker said that the point had not yet been sufficiently investigated to arrive at any satisfactory conclusion. The buildings belonging to the Cistercian Order are generally plainer than others of the same period, especially the earlier buildings. There is also a difference of plan between a monastery and a cathedral surrounded by its close, with separate houses for the canons, as had been pointed out by Mr. Freeman; but the subject altogether required more investigation.

Mr. Pattison, of Lincoln, inquired what was the date of the latest fortified houses or private buildings erected for defence.

Mr. Goldwin Smith instanced Old Basing-house, of the time of James I., which sustained three sieges; but this was probably an exceptional case; houses of so late a period were not usually fortified at all, or not sufficiently to stand a siege.

The president mentioned that he had received a letter from Torquay, inquiring whether the floor under the seats in a church should be raised, or level with that of the passages. The committee thought it was generally better for them to be level, to avoid the danger of elderly

people tripping over the low step, which is more dangerous than a step of the usual height.

Mr. Parker, in reply to a remark of the president respecting the metal-work of an early period, like Alfred's jewel in this museum, observed that metal-work was generally in advance of stone sculpture, and that a half-civilised people are often very skilful workers in metal. He also mentioned Mr. Skidmore's theory, that the conventional foliage of the transitional period was copied from the gold ornaments used in the wooden churches of the Saxons, many of which may have been preserved to that period. With reference to this museum, he took the opportunity of calling attention to the Arundel marbles, now kept in a room belonging to the Bodleian Library, where nobody sees them. Amongst them are the foundation-stones, with inscriptions, of Deerhurst church, in Gloucestershire, founded by Duke Odda in 1053, and of Rewley abbey, in Oxford, founded by Ela Longespée, Countess of Salisbury, about 1230. These objects ought to form part of an historical museum.

The president then adjourned the meeting.

Second Meeting, Michaelmas term, Nov. 21, the Rev. Dr. Plumptre in the chair.

The following gentlemen were elected members of the Society:—

Rev. Dr. Wellesley, Principal of New Inn Hall.
Rev. A. P. Stanley, Regius Professor of Ecclesiastical History.
Goldwin Smith, Esq., M.A., Professor of Modern History.
Rev. G. Ridding, M.A., Exeter College.
Rev. C. W. Boase, M.A., Fellow of Exeter College.
Rev. G. M. Bullock, M.A., Fellow of S. John's College.
Montagu E. Burrows, M.A., Magdalen Hall.
C. E. Hammond, Esq., Fellow of Exeter College.
Viscount Newry, Christ Church.
Charles Appleton, Esq., S. John's College.
John Langdon Fulford, Esq., S. Mary Hall.
T. E. Hawes, Esq., Abingdon.
Henry St. John Reade, Esq., University College.
J. Scott, Esq., Pembroke College.

The president, while these names were being balloted for, read extracts from the following letters, which had been received by the committee:—From the Rev. H. W. B. Churton, asking for information on Manor Chancels. From the Rev. C. A. Griffith, giving an account of an ancient mural painting in distemper on the walls of the church at Berwick S. John. From the Rev. J. Cross, asking for information respecting the stained glass of Capronnier of Brussels, a specimen of which may be seen in Doncaster church. From the Rev. E. R. Hutton, referring to the fact that heraldry was, as well as architecture and history, a subject to which the Society should give its attention, as the two societies, the Heraldic and Architectural, were some years ago united; and, secondly, hoping that the Society would find means to put itself into communication with some of the numerous literary and scientific institutes, &c., which had been set on foot in the adjoining counties. He thought that many would be glad to receive the reports

of the Society's proceedings, and also, probably, be willing to furnish accounts of discoveries of archæological interest in their immediate neighbourhood.

The names to supply those of the five outgoing members of committee were read, and also the names of those gentlemen who wish to join the Society, to be balloted for at the next meeting.

Mr. J. H. Parker then delivered his lecture, "On the Comparative Progress of Architecture in England and France during the Middle Ages, with especial reference to the History of the Times."

Mr. Parker began at the year 1000, and quoted a passage from the contemporary chronicle of Radulphus Glaber, that "from the number of new buildings being erected in 1003, the world appeared to be putting on a new white robe." He also referred to the treatise of King Canute for the safe conduct of English travellers, who, in their more extended and often varied journeys to Rome, had better opportunities of seeing and knowing what was going on than the inhabitants of any province of France; and to this he attributed the greater perfection of English Gothic. The changes are so gradual as to be almost imperceptible; and although advantage was taken of any improvement in foreign countries, they were so assimilated to the English style, that no violent change or hiatus is anywhere perceptible. The friendly intercourse of the people of England and France had far more to do with this progress than any change of government; but those provinces of France with which we had the most intercourse naturally had the greatest influence upon our own architecture. In the first half of the eleventh century our style is distinct from anything in France, and is possibly Danish. In the time of Edward the Confessor the Norman style was introduced, and there is no difference then between Normandy and England; the early work at Westminster is just as forward as the work of the same time at Caen, and this continues to be the case until the middle of the twelfth century. During the great period of transition, the whole of the western provinces of France were part of the English dominions, and there was consequently great intercourse between the people of those provinces and England, and their architecture had more influence upon ours than that of any other part of France. The buildings of Anjou, Poitou, Maine, and Touraine, were in advance of any others at that time, and had a mixture of the Byzantine element derived from Perigord.

He said that bar-tracery was used simultaneously in the Sancte Chapelle at Paris, at Rheims, and in the chapter-house at Westminster, in 1245. Ornamental foliage was copied from nature about the end of the thirteenth century, in both countries. The mouldings are always far more numerous in the English buildings. After the beginning of the fifteenth century, the styles entirely diverge from each other. The French Flamboyant and the English Perpendicular are, at first sight, totally different, but have many features in common; the shallowness and poverty of the details in both are signs of approaching decay. Throughout the whole period the race was so nearly even, that it is often difficult to say which had the priority.

In the course of the lecture he laid special stress upon the necessity

of taking the history of the country into account, and remembering that France was not, as now, one country, but composed of separate provinces, constantly changing and constantly influenced by external political events, and each having, therefore, its distinct architectural character.

The president, in thanking Mr. Parker, referred to instances where French architects had been brought over into England. He also called attention to what he considered to be one of the earliest churches existing in this country, namely, the church of Dover, which he was glad to say the Government had ordered to be put into repair, but the original work to be scrupulously preserved; and that it was now in Mr. Scott's hands.

Mr. Urquhart, of Balliol, wished that more reference had been made to Scotland. He thought that the architecture of this part of Britain was more immediately connected with that of France than with the architecture of England. He referred especially to the Flamboyant style, which was common to France and Scotland, but wanting in England. He, however, admitted that the chapter-house of Elgin cathedral was similar to that of Wells and others, and of a type not found in France. He also referred to the prevalence of the tooth-ornament, but the absence of the ball-flower ornament, in Scotland.

Mr. Parker thought the comparison of the architecture of Scotland with that of England and of France, from both of which it differed in many points, quite worthy of being studied, and he hoped that the Society would be favoured with some observations upon it; but it would have been too wide a field for him to have introduced it into his lecture that evening.

After some observations from the Rev. J. W. Burgon and the Rev. H. J. Rose, the meeting was adjourned.

CAMBRIDGE ARCHITECTURAL SOCIETY.

The third meeting for the Michaelmas Term was held on Thursday, November 29, 1860, in the Philosophical Society's rooms; the Rev. H. R. Luard, Trinity College, in the chair.

The following gentlemen were elected members :—

Rev. J. Glover, M.A., Trinity College.
J. Carter, Esq., Surgeon, Petty Cury.
G. Bosanquet, Esq., Trinity College.

The Rev. G. Williams then gave a very interesting account of some of his Ecclesiological discoveries in Georgia. The churches which he dwelt chiefly upon were those of Timothesmana and Daba. The former of these is a small cross church, with aisles and apsidal chancel, with north and south chapels. Daba is a small chapel, terminated in an apse. Both of these have many peculiarities, which he dwelt on at some length; and also noted the singular preservation they are in,

notwithstanding the severe climate of the country. These churches are both situated in very remote parts, seldom visited by travellers, and no account has hitherto been issued of them.

Mr. Williams's paper was illustrated by drawings, kindly furnished by the Rev. W. F. Witts, of King's College, from sketches taken on the spot, and by Mr. Fawcett, Jesus College, taken from Mr. Williams's notes. Mr. Williams hopes to give further accounts of his discoveries to the Cambridge Architectural Society.

The Rev. H. R. Luard, after thanking Mr. Williams for his paper, alluded to the Motett Choir which it was hoped to form in the University for the study of church music. He said that many members of the Cambridge Architectural Society took a great interest in the matter, and therefore they had arranged to discuss the matter at their meeting.

Mr. Fawcett, Mr. Williams, and several others spoke on the subject, stating how they thought the choir could best be formed; and it was agreed to refer the matter to a committee then formed, who should investigate the matter of expense, draw up rules, and make some definite arrangements, to be laid before the next meeting of the Cambridge Architectural Society.

The meeting then adjourned.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A Committee Meeting was held at the society's room on Monday, December 10, 1860, E. Thornton, Esq., in the chair.

The minutes of the last meeting having been read, the Rev. J. Orger, Rector of Cranford, and the Rev. C. F. Porter, Raunds, were elected members.

The following books were presented: October number of East Anglian, by Suffolk Archæological Society; No. 66 of Archæological Journal, in continuation, by Rev. W. Thornton. Purchased: Hewitt's Ancient Armour, 3 vols.; Shaw's Ornamental Pavements; Treasury of Ornamental Art. Wyatt's Ancient Metal Work was exhibited. Various designs for additions to churches in Leicestershire and elsewhere, exhibited by Mr. D. E. Gillett; also, plans for a new school, already erected at Paulerspury, by Rev. H. J. Barton. Mr. Pulley's design for cottages, as approved at the last meeting, was shown, as carried out in stone. The London Cottage Improvement Society are on the eve of putting forth ten revised designs for cottages of various accommodation, which will be in the possession of the Northampton Society before the next committee meeting.

It was decided to hold the Spring Meeting for 1861 at Thrapston, and to make excursions therefrom. W. B. Stopford, Esq., the Revs. N. F. Lightfoot, and C. Smyth, were requested to act as a sub-committee to make arrangements.

Impressions of the new book plate of the society were shown and, with some alterations, approved. The secretary stated that Mr. Ready, of the British Museum, was engaged in preparing for the society casts of all the known corporate seals of the Archdeaconry, amounting to some hundreds, and for which the committee had given him a commission; also, for other seals of artistic and architectural interest. Letters were read from the secretary of the Arundel Society, agreeing to lend a copy of that society's publications for exhibition at the Thrapston meeting; also from Mr. G. G. Scott, and Rev. E. Terrott, and Miss A. Blencowe.

The secretary stated he had received a communication from the Hon. T. Powys, relative to the establishment of a Natural History Society in this county. It was advised, that, if possible, the society should be put in connection with the Town Museum, on the same terms on which it is hoped the Architectural Society may be placed. A discussion ensued on the advantage of connecting the society with the proposed museum, reserving the rights of members.

Mr. Elliott brought forward a communication as to the establishment of an art-school in the town. The committee were disposed to entertain the question, when it came before them in a more definite form. This might also be aided by the new museum.

The secretary reported the success of the Leicester Architectural soirée of December 3, and that he had met the secretaries of the Archæological Institute at Peterborough, on the subject of the meeting to be held there the end of July, 1861.

The progress of the works at S. Sepulchre's was reported satisfactory, and thither part of the members went to view them on the adjournment of the meeting. Though the society has ceased to make grants towards churches, £10 was voted to S. Sepulchre's on the ground of an old promise.

NEW CHURCHES.

S. Peter, Vauxhall.—This important church, by Mr. J. L. Pearson, will require a personal visit when it is further advanced. In the meanwhile we notice it from the drawings. The plan shows a nave of five bays, 76 ft. 4 in. long, with an internal western narthex, and aisles extending to the west end of the narthex. The western end of the south aisle forms a baptistery. The chancel has an apsidal sanctuary, semicircular in plan, with an aisle on the south side; while on the opposite side there is a kind of enlarged transept, of two transverse aisles (one opening to the chancel, and the other to the nave.) In the angle between this transept and the north aisle stands the tower; and a vestry, with an organ chamber over it, adjoins this north transept on its east side. The chancel is 42 ft. 6 in. in length by 22 ft., and the total breadth of the nave and aisles is 49 ft. 6 in. The style is early Geometric Pointed, very highly enriched; and the material is brick,

with a free use of marbles and sculpture. The west façade presents, in its lowest stage, an exceedingly ornate double door, with marble shafts, bassi-relievi in the tympanum, and a frieze, representing the Procession of Palms, across the façade,—so arranged that our LORD's figure occupies the triangle in the pediment of the portal. Above, there are two windows of two lights, with foliated circles in each head, divided by a buttress. Above again, there is a band of pedimental arcading at the base of the gable. Turrets, with elaborate square pinnacles, of an early type, flank the façade. The baptistery, at the west end of the south aisle, is gabled transversely, and ranges with the west front. The east elevation shows the apse—of unusual height—windowed in two stages; the lower range being couplets of broad lancets, and the upper range large lancets. There is great enrichment in the details of this composition, panels of bassi-relievi being introduced into the buttresses. The south side displays the equal height of the nave and chancel roofs, and the clerestory, which consists of four windows, each of two unfoliated lights, with a sexfoiled circle in the head. The impression, however, left by this part of the design is too much that of merely inserted panels. The windows and the wall of the clerestory do not seem to form part of one conception. Turrets and pinnacles, like those of the west end, occur also at the east angles of the nave, and serve to break the uniformity of the line of roof between the nave and the chancel. On the north side, the quasi-transept is seen to have two transverse gables, each having a large window, but of different composition. The tower is of unusual height. It rises, without much ornament except what it has from its construction, to the height of the crest of the nave-roof; then there is a very rich and well-designed open belfry-stage, (though we should have preferred a single range of lights to the two ranges which Mr. Pearson has introduced,) and above there is a lofty octagonal broached spire, with angle-turrets, and spire-lights on the cardinal faces, all capped pyramidally, and enriched with bands. The specialty of the church is its groined roof. Nave, chancel, and aisles are all vaulted; and this feature gives this fine design unusual importance. The nave-piers are massy and cylindrical, with early flowered capitals. They carry massy arches, of two orders. The triforium stage is not pierced, but affords a series of panels, which are, hereafter, to be frescoed, or otherwise decorated. Vaulting shafts, rising from corbels on a horizontal string, divide the triforium into panels. The vaulting, which is simple quadripartite, rises from capitals at the level of the base of the clerestory windows. In the chancel, the triforium stage is pierced with an open arcade, that part of it which surrounds the projecting apse having the lower range of windows, already mentioned in our notice of the exterior. The bay of the chancel proper is divided from its aisles by a couple of narrow arches—the usual treatment (but not, we think, the most satisfactory treatment) of this part of a church. The walls of the sanctuary are to be ornamented with large scenes, painted in fresco; and the altar, surmounted by a reredos designed like a baldachin, is treated with great dignity and beauty. But of these highly artistic enrichments it will be impossible to speak fully until they are finished. We have seldom had a more important design

—or one more thoroughly satisfactory—than this before us, and we shall watch its completion with great interest. We should not omit to mention that the schools and parsonage-house in connection with this church will make the whole group one of singular merit and beauty.

S. Paul, Maidstone.—This new church, by Messrs. Peck and Stephens which has very recently been consecrated, is in many respects noticeable as a type of the most modern idea of ecclesiastical architecture. Any very *soigné* exhibition of ritual composition was not, we believe, to be expected, from various circumstances. But on the other hand its builders, a few generous persons who gave largely, were anxious for a good result. So the building, which is Middle-Pointed, consists of a clerestoried nave of five bays with aisles, and a chancel. The aisles, according to the most modern improvement, are gabled in every bay, but like most aisles of their sort, they are not successful, from the gabling being merely treated with reference to external effect, breaking out of the horizontal lean-to, and awkwardly interrupting the rafter roofing. All old gabled aisles were built with reference to vaulting or coved roofs. The combination of octagonal shafts with square abaci and Corinthianising capitals, has been tried in the arcade, but we cannot deem it a felicitous developement. The clerestory consists in every bay of a broad, short, traceried light. The chancel arch springs from corbels representing angels. The east window, of five lights, is prepared for painted glass. The chancel is choked with three rows of longitudinal sittings on each side. To the north is a shallow recess for the organ, and beyond it the vestry. The prayer-desk, on the south of the central line, stands under the chancel arch, looking due west, and is exactly balanced to the north by the stone pulpit, which would have been of a very fair design,—low, circular, panelled, and relieved with marble shafts,—if it had stood against the angle of the chancel arch; as it is, it looks in its isolated position as if it had been drawn out and left. The seats are open and uniform. The font, which is properly placed, has serpentine shafts. There is a south porch, and the ground story of the steeple, which exactly occupies the area of the south bay of the north aisle, serves as a vestibule on that side. The steeple will rise to a height of 140 feet, but will be too thin for the mass. The roof, of red and dark tiles striped, produces with the ragstone walls a polychromatic effect. There is another church, by Mr. Bulmer, just completed in another part of Maidstone, which we were not able to see.

S. Andrew, Singapore.—We learn from the Lord Bishop of Labuan that the government is building a Pointed cruciform aisled church of large dimensions (about 170 feet long and 70 high) in this important city, the design being imitated from Netley Abbey. How far the necessities of the climate are provided for we cannot tell. A threatened settlement has arrested the central tower at a height of about 100 feet. It is to be hoped and expected that this church may become the cathedral of the Eastern Archipelago.

NEW SCHOOLS, &c.

Little Wolston, Bucks.—Mr. White is about to build a school and schoolmaster's-house for this parish. The schoolroom is to be 29 ft. 4 in. in length, by 14 ft. 6 in. in breadth, with a class-room about 10 ft. by 12 ft., opening into it at right angles. The material is red brick, with courses of buff and grey, and the roofs are tiled. The design is good. The gable window has (rather ugly) wooden tracery, and the bell-cote, for one bell, perhaps wants height.

Walton Rectory, Bucks.—Mr. White has added to this house a new drawing-room, with bed-room and dressing-room over it, and a new porch, besides rebuilding the offices. The additions are very well managed, and the staircase is a very ingenious piece of woodwork. We observe also a small conservatory, very well designed.

Nostell Parsonage, Yorkshire.—A very good house, in Early Pointed, by Mr. St. Aubyn. Not the worst feature in it is the avoidance of needless eccentricity and irregularity. The arrangement of the ground-plan is convenient; though, as usual, the "study" is too small.

STAINED GLASS.

S. James, Louth, Lincolnshire.—The east window of this church—an immense Third-Pointed composition, of seven lights, transomed and super-monialled—is about to be filled with stained glass by Messrs. Clayton and Bell. The subjects are groups from our LORD'S life, very beautifully designed. In the lower range there is the Crucifixion, in the middle, between the Washing of S. Peter's Feet, the Agony, and the Betrayal, on the dexter side—and the Judgment before Caiaphas, the Denial of S. Peter, and the Ecce Homo, on the sinister. In the upper range the Ascension occupies the middle light; and the other subjects are—the Anointing of our LORD'S Feet and the Incredulity of S. Thomas (the latter subject occupying two lights) on one side; and the Transfiguration and the Charge to S. Peter (this divided into two lights) on the other. The smaller lights of the super-monialled head are filled with small figures of saints. The design and colouring of this window seem equally good.

Messrs. Clayton and Bell have in hand a large painting for the space above the chancel-arch in the church of *S.* ——, *Salterhebble, Yorkshire*. The scene represented is the Ascension. In the middle, over the crown of the arch, is the figure of our LORD, robed in white, with outstretched arms, in a pointed aureole. On each side is an angel; and below, divided into groups, are the Virgin Mother and the Apostles. The design is very effective, though rather more archaic in character than we should have ex ected.

CHURCH RESTORATIONS.

S. Mary, Widford, Essex.—This small church, containing chancel, nave, north chapel, and south-west porch, is about to be enlarged and thoroughly restored by Mr. St. Aubyn. A north aisle is to be added to the nave, and a sacristy, with organ-chamber over it, to the chancel; and a tower and spire is to be built at the west end. The new arrangements are excellent: the chancel is raised on three steps, and the sanctuary on two more, besides the footpace. There are stalls and subsellæ; sanctuary rails, but no screen; and sedilia and piscina. The style is a good Geometrical Middle-Pointed, ably treated. The tower has a good belfry-stage, with large, deeply-splayed, and richly-moulded and shafted windows, filled with luffer-boards. The spire is an octagonal broach, with spire-lights on the cardinal faces. On the north side, a small octagonal turret, with octagonal roof, forms the staircase to the organ-chamber. The interior arcade is of five arches, with piers alternately shafted and cylindrical. The chancel-arch has piers composed of three slender shafts of coloured marble. There are also shafts of coloured marble to the responds throughout the church, and to the ingeniously-treated traceried arch between the organ-chamber and the chancel. This is a restoration that almost attains to the dignity of an entirely new church; and Mr. St. Aubyn has performed his task extremely well.

S. Andrew, Fontmell, Dorsetshire.—A new chancel, with a spacious sacristy on its north-west side, is about to be added to this church by Messrs. Evans and Pullan, of Wimborne, in place of a wretched structure of the last century. This chancel will have stalls on each side, but no subsellæ. There is an original high screen which is retained, and the pulpit, which is on the north side of the chancel-arch, is entered by steps in the wall from the sacristy. The rest of the church being in a somewhat enriched Perpendicular Third-Pointed, the architects have chosen the same style for the added chancel. We cannot wholly condemn this, though we think they would have exercised a wiser discretion had they chosen a better and somewhat earlier style for the new work. The new chancel, with its rather over-ornate roof, lacks simplicity. We do not much like the flat roof of the new sacristy, in spite of the pierced cornice and the angle-chimney, which in themselves are well managed. A new roof, rather heavy, with collars and hammer-beams, is added to the nave; that in the chancel being much simpler, with mere arched braces. A priest's door, occupying the middle one of the three small bays into which the chancel is divided, seems scarcely necessary.

S. James, Claydon, Oxfordshire, has been almost rebuilt by Mr. White. It was not found possible to preserve more than the tower and the arcades of the old church. The walls have been rebuilt, with new windows, and new roofs. The walling has been executed in the local red sandstone, with the dressings in Hornton and Bath stone. The original plan comprised nave and chancel, of the same height and

breadth, a western tower, and a northern chantry or aisle, which neither reaches the east wall of the chancel nor the west wall of the nave. The new windows of the nave and chancel are of simple but good Middle-Pointed design. The new aisle is in First-Pointed, with an unequal triplet of lancets for the east window, a couplet at the west end, and two single lancets—which are the only windows on the north side of the church—in its north wall. The tower is an unpretending Third-Pointed structure, without western door, and roofed with a gable, the axis of which coincides with that of the church. There is no constructional chancel arch, but the distinction between the two parts of the church is marked by an arrangement of the truss of the roof in that part. The nave and chancel roofs are tiled, while the chantry has Stonesfield slates. The internal arrangements are new and good. The pavements are relaid with the old flags, relieved by encaustic tiles. There are quasi-stalls in the chancel with subsellæ; a reading-desk on the north side being rather too prominently distinguished from the other seats. The woodwork is simple but good. Triple sedilia, under an arcade of trefoiled arches, are inserted in the south wall of the sanctuary. They are very well proportioned, and the shafts are of slate. The pulpit is of stone, of two colours, and of very successful design, with a metal desk.

S. Michael, Walton, Bucks.—In this little church Mr. White has completed the entire renovation of the chancel with new oak fittings, stone sedilia, hangings (instead of reredos) on the east wall, a new vestry, a new pavement of Minton's plain tiles laid with partial use of the old flags, a new oak pulpit and lettern, and a new organ (by Willis) with its fingerboard ranging with the stalls. The stalls have subsellæ; and the western one, on each side, has a more prominent desk than the rest. There are rails to the sanctuary, without gates. The organ is placed in a recess, which has been added to the north wall of the chancel. This is a very good, though unpretending, restoration.

S. Gereon, Cologne.—In our article on Continental Progress in our last number we forgot to notice M. Ramboux's careful restoration of the baptistery of this church, a detached chapel entered from the south of the nave. The work comprises painted glass, mural and roof painting, and rich pavements. The rest of S. Gereon is *in statu quo*. We may observe that the Majesty over the west door with the open book carrying ἐγώ εἰμι ἡ θύρα, which Mr. Webb supposed to be in mosaic, is only painted, and not older we should fancy than the sixteenth or seventeenth century.

NOTICES AND ANSWERS TO CORRESPONDENTS.

AFTERNOON COMMUNIONS.

We have pleasure in admitting the following letter on a most important subject:

To the Editor of the Ecclesiologist.

My dear Sir,—Looking no great while ago through the back numbers of the *Ecclesiologist*, my eyes, in the tenth volume (p. 53) lighted upon a well-timed article against the "*Afternoon* Celebration of the Holy Eucharist," which Dr. Miller of Birmingham had introduced in his parish church. Since that period, unhappily, Dr. Miller's example has been pretty extensively followed, and Afternoon and Evening Communions are numerous in this diocese. It occurs to me to suggest that the aforementioned article might be recast and advantageously circulated in a separate form, so as to deter all those from adopting it who value Catholic precedents and are warned of the dangers attending such an innovation upon the constant usage of the Church of Christ. Of course the practical solution of the present difficulty would be increasing the number of *early* celebrations of the Holy Communion in towns, and then the clergy pointing out to their parishioners that the more excellent way is to communicate early and fasting, being the time which the Catholic Church most prefers, and when mind and body are best fitted for receiving the blessed Sacrament.

Believe me,

Yours very faithfully,

40, *Fitzroy Square, W.* W. H. Lyall.
18*th December*, 1860.

The following programme for an universal competition has reached us from Amsterdam. The designs are to be sent to Amsterdam before November 1st, 1861. The prize seems to us insufficient to attract the best artists.

"SOCIÉTÉ D'ARCHITECTURE A' AMSTERDAM. CONCOURS EXTRAORDINAIRE POUR L'ANNÉE 1860.

"*Programme. Un Ensemble de Bâtiments pour l'Université d'une grande ville, où seront enseignées les cinq facultés: Théologie, Jurisprudence, Philosophie, Sciences Naturelles, Médecine et les Sciences qui en dépendent.*

"L'édifice occupera un terrain libre, de 200 mètres de face sur 100 mètres de profondeur.

"La façade principale donnera sur une grande avenue ou une place de premier ordre.

"Le nombre des étudiants est fixé au maximum de 600.

"L'edifice contiendra au rez-de-chaussée: au moins quinze salles pour les cours ordinaires, avec chambres des professeurs; cinq salles pour les examens des étudiants; une grande salle des actes, servant aux installations, promotions et séances publiques, avec chaire pour l'orateur et des siéges pour 1500

à 2000 auditeurs, une grande salle de réception, et une entrée spéciale pour le public.

" Le premier étage sera distribué en cabinets pour les collections des règnes minéral, végetal et animal, les instruments de physique et de chirurgie, une bibliothèque pour les différentes branches des sciences, avec salles de lecture et des cabinets pour les collections d'antiquités, de numismatique et de manuscrits.

" En outre on disposera dans des bâtiments séparés, mais liés au corps principal par des galeries couvertes, un laboratoire de chimie, un théâtre d'anatomie avec laboratoire de dissection, une galerie d'objets d'anatomie et accessoires indispensables.

" Puis seront ménagées des habitations convenables pour le directeur, le custode, le bibliothécaire; des chambres de réception pour les visiteurs étrangers; des archives, bureaux et parloirs pour l'administration, ainsi que des logements pour les conservateurs des cabinets scientifiques, les sûppots, portiers et autres gens de service.

" De plus on demande quelques salles pour les examens préalables et les cours de répétiteurs, ainsi que des salles de rafraîchissements pour les étudiants.

" Le service intérieur se fera par des vestibules, galeries, corridors, dégagements, escaliers, etc. On prendra soin d'indiquer des cabinets d'aisance et urinoirs aérés, des bûchers et autres accessoires, le tout spacieux et convenablement éclairé, et facilement accessible.

" On indiquera dans un lieu convenable un observatoire isolé, pour les opérations astronomiques, avec toutes les dépendances requises.

" Les terrains environnants seront distribués en jardins et promenoirs; on y disposera des serres fermées, avec logements pour le jardinier en chef et les gens de service. Le jardin botanique n'est pas compris dans les dimensions du terrain.

" Le tout dans un style monumental avec des ornements de peinture et de sculpture en harmonie avec la destination des édifices. Le mode de chauffage et de ventilation doit être décrit sommairement, avec indication dans les dessins de la distribution des appareils.

" On demande un plan d'ensemble dessiné à l'échelle de 3 millimètres par mètre; les plans des différents étages à l'échelle de 5 millimètres par mètre; les élévations et coupes à l'échelle de 7½ millimètres par mètre et les détails que l'auteur jugera à propos.

" L'exécution des dessins, soit en couleurs soit en lignes seulement, est au gré des concurrents. Les projets seront accompagnés d'une notice explicative redigée en français, ainsi que les légendes des dessins.

" Un prix de CINQ CENTS FLORINS de Hollande et un certificat honorable seront décernés à l'auteur du projet qui sera jugé le meilleur et digne d'être couronné.

" Le concours est ouvert aux artistes nationaux et étrangers.

" *Conditions Générales.*

" Art. 1. Les projets devront être adressés, *sous affranchissement de port*, au secrétaire de la Société à Amsterdam, avant le 1er Novembre 1861.

" Art. 2. Ils ne seront point revêtus de la signature de l'auteur, mais ils porteront une épigraphe qui sera répétée sur l'adresse d'une lettre cachetée et dans laquelle l'auteur du projet se fera connaître.

" Cette lettre portera en outre un *signe distinctif*, qu'il désignera en cas de réclame.

" On ne décachetera que les lettres dont les projets auront été primés.

" Art 3. Les auteurs prendront soin à ce que l'ecriture des dessins et de la notice explicative ne soit pas de leur main. Ceux qui se feraient connaître

d'une manière quelconque ne seront pas admis au concours, ou bien ils seront privés des récompenses, décernées à leurs projets.

"Les dessins encadrés ou fixés sur des chassis en bois ne seront pas acceptés.

"Art. 4. Le projet couronné restera la propriété de la Société; les autres projets seront restitués aux concurrents qui les réclameront après la publication de la décision du jury.

"Art. 5. L'auteur du projet couronné prêtera son concours pour la réduction des dessins à l'échelle convenable pour la gravure et la publication de son ouvrage.

"Au nom de la Société,
"Le Secrétaire,
"A. N. GODEFROY,
"*Amsterdam*, 10 *Novembre*, 1860. *Oude Turfmarkt*, *B* 56."

To the Editor of the Ecclesiologist.

Sir,—May I ask you (if not too late) to insert a *few Errata* which occur in my letter on the Churches of Dover?

Page 397, line 32, before "Tate and Brady's Psalms," insert "two."

Page 398, line 3, for "under" read "slender."

" " 26, for "north" read "west."

Faithfully yours,

January 24th, ✠

We are delighted to be informed on unquestionable authority, that the Communion Office in Ely Cathedral is choral.

We thank our correspondent R. J. J., for reminding us that, by an inadvertence perceived too late for correction, we admitted in our last number a notice of a new church which had already been criticised in our pages.

The Architectural Photographic Association has opened its annual exhibition at 9, Conduit Street, with a very attractive collection, from which its subscribers may choose.

In reply to Mr. William de Vale, a young architect who writes from Edinburgh, with four questions, to which he is unable to obtain answers from any nearer quarter, we have to say that (1) it is on all accounts desirable to make new churches orientate properly, so far at least as to make the axis of the building point as nearly to the east as the circumstances of the case will allow. (2) The axis of a chancel ought to be the same as that of the nave. (3) An altar is not a necessary fitting of a *mere* oratory "properly so called," to use his own definition. He also asks whether in the performance of Divine Service, a "middle voluntary" between the Psalms and First Lesson is part of a correct ritual; to which of course a negative answer must be given.

We beg to remind our readers that the distribution of prizes and conversazione of the Architectural Museum is fixed for Wednesday, March 6, at the South Kensington Museum, at 8 P.M.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXLIII.—APRIL, 1861.

(NEW SERIES, NO. CVII.)

SEQUENTIÆ INEDITÆ.—No. XXVI.

The following is from a noble folio missal, of the fourteenth century, (marked $\frac{20}{55}$) in the University Library at Gratz. S. Florian is one of the "*Helpers*" in Austria; his mission is against fire, and his effigy is the mark of an insured house. He is celebrated on May 4, on which day, by a singular coincidence, I transcribed the following:—

CXVII.

Salve, Martyr gloriose,
Passionis quam famose
Torcular ingrediens!
Indumenta rubricasti,[1]
Teque ipsum abnegasti
Pugnaturus prodiens.

Regum jussa reprobasti,
Laureati[2] triumphasti
Aquilino præside:
Ydolis libare jussus,
Dum recusas, es discussus
Immiti examine.

Uncis scapulas evulsus,
Cadis in flumen propulsus,
Tortorum ex furiâ:
Supra petram sed evectum,
Et ab aquilâ protectum,
Solvit te Valeria.

Dum portaris ad humandum,
Lassis bobus ad portandum,
Scatet fons, dans gratiam:
De sepulchro virtus manat;
Per te Deus ægros sanat,
Et dat lapsis veniam.

Agonista triumphalis,
Non devictus mundi malis,
Ultro petens prælia,
Nil in te per blandimenta
Præses, nihil per tormenta
Profecit crudelia.

Transiens hanc mundi vallem,
Regum incedis per callem,
Campiductor nobilis:
Quem nec mundi dextra mollit,
Nec sinistra robur tollit
Muri tam immobilis.

Ergo nos trahentes post te
Culpæ labem, fac a poste
Ne pellamur Domini:
Floriane, flos qui flores
Inter veros cœli flores,
Correspondens nomini.

[1] Nahum ii. 3.

[2] It would be very easy to read *laureatus*; but *lauriaci* is undoubtedly the more probable lection, the martyr having actually suffered at Laureac. This is rendered even more likely by the mention of the name of Aquilinus in the next line.

Carnem nostram reflorere
Fac, et ultra non marcere
Vitiis nocentibus:
In splendoribus Sanctorum
Ut fruemur Angelorum
Cœlicis concentibus!

CXVIII. De Sancta Cruce.

The two following are from a printed book (circ. 1480) preserved in the Library of the Abbey of Lambach, under the simple title of *Speciales Missæ*, but without any date or place:—

Si vis verâ frui luce,
In præclarâ Christi Cruce
Gloriari studeas;
Et de Passionis clavis
Fabricetur tibi navis
Quâ cœlum introeas.

Hæc est Clavis secretorum;
Hoc in fronte signatorum
Signum est victoriæ;
Hoc Sigillum Summi Regis;
Hæc est Scala novæ legis;
Hoc Vexillum gloriæ.

In hoc Vecto botrus vectus;
In hoc Potu prædilectus
Morbos sanet omnium:
Hic est Lectus prædilectus;
Ex electis est perfectus
Liliis convallium.

In hoc Signo triumphali,
In hac Virgâ pastorali,
Virgâ pœnitentiæ,
Mare cedit et obedit:
Mundus credit; et recedit
Error ignorantiæ.

Ergo mundas et fœcundas
Nobis undas, Crux, effundas
De petrâ dulcedinis:
Aquâ mundâ nos emunda,
Et cœlesti nos fecunda,
Fonte plenitudinis.
Amen, dicat omnis ecclesia.

CXIX. In Festo Epiphaniæ.

Hunc diem celebrat omnis populus ob honorem Domini atque Salvatoris hominum:
Qui hoc festum variis insignibus decorari voluit: quod triplici compsit schemate.
Hâc die a Magis visitatus est; trina illi qui munuscula ad cunabula tulerunt; Deo, Regi, atque Mortali;
Quos dehinc Gentilitatis populus secuturus eâdem dona devotissimæ fidei signabatur Christo laturus.
Et vinum hodie ex aquâ Omnipotens Manus in nuptiis efficit, hilarans convivia musto non nato.
Sic ante ejus Adventum litera legalis quasi aqua potatur: nunc in vinum convertitur, Christo convivâ.
Baptismatis hodie undas intravit: non egens purificatione, sed ut nobis lavandis aquarum fluenta sacraret;
Non dedignans inferioris personæ sub manu baptizari, ut nobis hoc quoque proficeret ad humilitatem sectandam.
Patris vox, post lavacrum, Christum, emissa clare, audiente Prophetâ, sibi placitum testabatur Filium.
Spiritus in Columbæ formâ apparens, illum mansuetum prædicat et pium, atque carentem omni dolo indicat.
Ex hoc quoque novimus quod, per Baptismum, Deo in adoptivos natos sumimur atque vocamur.
Hinc nos Patris et Nati supervolitat lotos, et exemplo Christi necnon renatos, Sanctus Spiritus.
Quod ipse faciat qui semet Hostiam obtulit Deo Patri pro nobis, morte mortem diluens:
Et ab inimicis amicos faciens, cœlitus nos superis pacatos et concives junxerat.
Tu es, Christe, Redemptor noster et Plastes.

NATURAL COLOUR IN SACRED ARCHITECTURE.

To the Editor of the Ecclesiologist.

Sir,—May I once more insert a few remarks on the subject of "Colour applied to the Decoration of Gothic Churches" in the pages of the *Ecclesiologist?* It may perhaps be looked upon by some of your readers as a hackneyed theme; but as the principle is yet under discussion, *sub judice lis est*, I may perhaps escape the imputation of keeping up a "well-worn" discussion.

It may be that we are entering on the "reign of polychromatic terror," though I sincerely trust that such will not be the case. In every reaction, however, whether æsthetical or political, we must expect that there will be a tendency to fall into extravagance and excess; and the principles of good taste are no more exempt from this than the principles of good government. In the present controversy we find an imputation continually thrown upon those who desire to limit the use of colour in Gothic churches, that they are lovers of whitewash. Such an absurd imputation only tends to prejudice fair argument, and therefore the sooner it is dismissed the better. If any advocate of whitewash can be discovered, let him be exposed and denounced forthwith.

The value of colour we all feel; every human being, man, woman, and child, delights in and appreciates, with more or less taste, this most delightful of all innocent enjoyments. But it does not follow that its "unrestricted" use, artificially applied in Gothic churches, is appropriate and suitable. I am quite prepared to admit that the interior of our public buildings and our domestic habitations would be frequently much improved by its use. But the controversy would be more easily settled if we took into consideration what religious art really proposes; but this the extreme polychromists have altogether omitted. And first, I hope it will be conceded that mere ornamentation (including colour) is not of the essence of a building. It is the tendency of the various lines, the due proportion and just harmony of the various parts one with the other, as they are arranged, which really constitutes the elegance or grandeur of an edifice, ecclesiastical or otherwise. No one of course will deny that such an edifice would be "incomplete" without the accessories of sculpture or painting; but the advocates of unrestricted polychrome seem to *reverse* all this, and really to consider "ornamentation" as the "principal," and not as the "subordinate." And the consequence is that they pass by altogether the effect which the interior of a church ought to have in composing and at the same time elevating the mind. Colour is charming everywhere; therefore we may use it profusely in our churches. This is the conclusion at which Mr. White, in his late lecture at the South Kensington Museum, arrives. He says, "Colour is a luxury upon which the eye can feast when the body is exhausted, and the mind overtasked." Granted, and true enough, if we were entering a place of public amusement, or our own dwellings; but we do not, or ought not, to go to church with our

bodies exhausted and our minds overtasked, to be relieved by the luxury of colour! We go, I presume, to have our thoughts (as I have just observed) calmed, and yet elevated, and which will undoubtedly be the case if the edifice is so constructed as to induce reverential feelings, which it certainly never will, if it is polychromatised and gilded, like the peacock throne in the Deevan Khas, at Delhi. Mr. Sydney Smirke, in his lecture at the Royal Academy, expresses his entire coincidence with this feeling in the following passage: "It is very long," he remarks, "since I saw the church of Santa Maria Maggiore, at Rome, prepared for the midnight ceremonies of Christmas-eve; but I have a vivid recollection of the enchanting effects of the bright polished marbles and the gorgeous gilding, the crimson satin embroidered banners and the green festoons; yet the impression produced on my mind was that I saw before me the most elaborately beautiful '*salle à danser*' in the world." This may be an extreme case, but it illustrates the tendency of the ultra-colour mania which is now so rife.

But it may be asked, "How is the question to be settled? for tastes are various." To which I would answer, that those who are averse to profuse colour can only have one reply. Colour must, if used in much profusion, create different feelings from those which ought to exist in an edifice dedicated to the worship of GOD. And by this I mean colour artificially and artistically employed. The contrary effect is produced by the use of *natural-coloured* stone in preference to *coloured pigments*. But why? Because, as Mr. Le Strange remarks, in his judicious and thoughtful essay read at Cambridge, "Nature is the sole source of beauty," though art may be added to heighten her effects. If this be the criterion, what shall we say of La Sainte Chapelle?—a rich feast of colour, no doubt, but where the eye never reposes, but the hand of man is apparent everywhere; in fact, the whole building is eminently *non-natural*. Instead of being "a holy edifice of stone," it might be made of "cast-iron" or "papier maché," and the effect would be just the same; and, as I have before said, in writing to an architectural journal, we should as soon expect to feel devout in the magnificent saloons of the Hotel de Ville as in the chapel of the Parisian municipality. And the reason is that they are both equally and essentially *artificial*. Nor has it any superiority over its neighbour of Notre Dame; for a mass of polychrome, however *harmoniously* disposed, will no more elevate the feelings than the same mass *discordantly* arranged. But the contrary will assuredly be the case when our materials, moulded though they be by the hand of man, are seen to be in substance "such as they came from the quarry." The *natural* stone must predominate, whatever the accessories may be, in order that we may feel, and in truth we *shall* feel, that the *edifice recalls to our minds* the Great Architect Himself. The works of nature remind us of the GOD of nature. All the most elaborate arts of painting and gilding, in the highest perfection, will never accomplish this. I must again quote Mr. Sydney Smirke; "Even in the interior of a church it is to my mind at least open to question, whether a *true* religious feeling is not better expressed by the grey sombre tints of old stonework than by the gorgeous pageants of gilding and painting, inlaying and polishing, by

which piety is supposed by some to be measured. Beautiful as are La Sainte Chapelle, Sainte Geneviève, and the Hof-Kapelle at Munich, it is impossible not to regard them rather as æsthetic triumphs than as evidences of the devotion of the builders." I trust many will respond to this.

Again, a most serious charge against excessive polychrome is, that it is utterly wanting in the effect of *repose*. The eye is gratified, but it is a restless gratification, totally opposed to that calmness, mixed with a pleasurable feeling, which is produced by the long drawn nave or aisle formed of the naturally coloured stone only. Nor is it a less capital defect, that when colour is so extensively introduced, it tends to confound the lines of demarcation which distinguish the various portions of a building. Visit the chancel of Highnam church, where everything has been done that the "most perfect taste" in polychromy could achieve, and you will never for one moment busy yourself with the inquiry in what style the edifice was constructed. You are on "polychromatic enchanted ground,"—that is enough.

In all that has been said I have had reference entirely to the Gothic church; for I am quite aware that, in other styles, the edifice, though intended for sacred purposes, admits of more colouring and ornamentation. Such was the opinion of one who left us for another communion, but who retained so much of the Anglican feeling as to be convinced that the gorgeous ritual of his adopted creed could dispense with the Gothic altogether. Dr. Newman thus writes, in answer to an accusation that he despised it: "For myself," he says, "I have never set myself against the adoption of Gothic architecture in ecclesiastical structures; I think it the most beautiful of architectural styles; but I claim the liberty of preferring, for the purposes of worship and devotion, a description of building which, though *not* so beautiful in *outline*, is more in accordance with the ritual of the *present* day, which is more *cheerful* in its interior, and which admits more naturally of rich materials, of large pictures or mosaics, and of mural decoration." I am glad to have this unbiassed testimony to the reasoning contained in this letter; but I may be allowed to hope that the City of London may entertain Dr. Newman's sentiments in reference to the metropolitan cathedral.

In conclusion, I leave to others to determine "to what extent" the decorative taste may be carried, presupposing the presence and predominance of the "naturally-coloured stone." We shall not go wrong if we are united in agreeing that a "serious" and at the same time a "soothing effect" should be aimed at in our churches; and this, according to my conviction, is produced by the above. Our great bard, in that magnificent passage in the "Tempest," discriminates the *gorgeous* palaces and the *solemn* temples. May we, from an unchecked love of colour and decoration, never confound them.

I remain, sir,

A Member of the Oxford Architectural Society.

Feb. 11, 1861.

CHURCH RESTORATION IN FRANCE.

(A Communication.)

The activity shown by the French authorities in the restoration of their great mediæval buildings, ecclesiastical and civil, is year by year on the increase. The cathedrals of Rouen, Chartres, Paris, Amiens, Rheims, Laon, and indeed nearly all the greater churches of France are in the hands of the restorers; and it becomes easy now to judge what will be the result. There can be no subject to which the attention of ecclesiologists and of the guardians of mediæval monuments needs more to be directed than the preservation of the early Christian Art of every country. And as, I believe, the French architecture of the 12th and 13th centuries ranks amongst the noblest works of any age, it will be well for us, if we are not able to arrest its destruction, at least not to be silent spectators of a process which, however well meant, we believe to be most mistaken and ill-judged. For these restorations, as they are now being so extensively carried out in France, are in many cases nothing less than the utter and complete destruction of those monuments which they pretend to restore.

The energy of the French Government in carrying on these restorations deserves all commendation.[1] And we cannot but recognize the knowledge and skill shown by some of the architects engaged in these works which we deprecate. But it is most important that it should be clearly seen that these works, however boldly conceived or skilfully carried out, are destructive in their character and irreparable in their effects.

Had these restorations been simply such as were necessary for the maintenance of the strength and the protection of the detail of the buildings, or for the removal of the modern paganizing fittings—the work of comparatively recent days—the labour and expenditure devoted to them would have been most praiseworthy. There was room enough for *improvements* at Amiens while its choir was disfigured by that huge erection of marble clouds over the high altar; and at Chartres while the columns of its noble apse were encased in sham marble. Curiously (except till just now at Notre Dame, Paris,) the high altars, as far as I recollect, have been left in their usual meretricious gaudiness, and there has been but little attempt to return to the simple reverent dignity of ancient arrangement.

The only true principle of restoration, broadly stated, should be to preserve by all possible means the works which have been allowed to remain to these days, and to strengthen them, where it is necessary, that they may stand for the instruction of future generations. In fact *protection*, not imitative *reproduction*, is what is wanted. This aim resolves itself chiefly into the simple task of providing serviceable lead gutters and rain spouts, and keeping them clear; the addition here

[1] One cannot, however, help feeling as if the Emperor of the French in his extensive renovations was seeking to make the glory of these noble fabrics his own.

and there of a buttress; the underpinning and replacing a foundation or giving a new tie-beam to the roof timbers. Or again where a figure is tottering from its niche, some metal or cement applied to its service will do the best that can be done for the ancient sculptor's work. But in truth these old French cathedrals, mighty even in their decay, need but little help from us, and, if only some such simple expedients as those named are used, will stand in their strength for many a generation to come. The winter of centuries will only slowly and almost imperceptibly impair what in a few summer days the hand of the restorer can destroy.

What I more especially wish to draw attention to is the way in which *sculpture* is being restored.

Perhaps if there is one work of early French sculpture more important than any other it is the north-west doorway of the cathedral of Notre Dame at Paris—the portal of the Virgin. I believe the sculpture of the jambs, tympanum, and archivolts of this doorway to be amongst the most precious remains of early Christian art, and one of the very finest works of any age or country. The grand solemn figures of Prophets seated, each holding the scroll of his prophecy of the Incarnation unrolled,[1] placed over the doors; the Saints, Angels, and Kings set round in the archivolt; the central subjects of the entombment of the Virgin and the Coronation above; beneath, the wonderful sculptures of birds and animals; the delicate Greek-like subjects in medallions, on the jambs; the capitals of the shafts most varied and beautiful in their foliage—I know no other doorway in Christendom so grand and powerful in its mass and general proportion, so expressive, refined, and delicate in its sculpture. This doorway remained untouched by modern restorers. Paris mobs had demolished much of the *lower* work, easily within reach. The figures between the shafts of the jambs have disappeared, and there are left only the iron fastenings to which they were attached. But the tympanum remained wonderfully perfect, as also the figures in the archivolt. No doubt the effect of the doorway suffered much by the absence of its former figures in the jambs. But once gone, we have lost them for ever; and we may well be thankful to have had such a work in its other and more important parts still preserved to us. What Paris mobs have spared, however, will now be *restored*. That is to say, (I speak from what has been done at Rouen, Vézelay, and other places,) where a piece of stone is at all decayed by time, a new piece will be inserted and the perished detail replaced by a suppositious conception of the carver. This will produce a spotty

[1] It is curious that the arrangement of the sculpture in this tympanum was closely followed in the south-west doorway of Amiens, which is somewhat later. The composition is almost identical in its general treatment. Clever as is the work at Amiens, there had come a change over Christian art between the time that the doorways at Notre Dame were done and this west front of Amiens. It is very noticeable. Let any one get two photographs of the respective doorways (of a sufficiently large scale) and place them together. They will see how far inferior the Amiens sculpture is as compared with its prototype at Notre Dame. The six figures of the seated Prophets (at Amiens they are Moses, Solomon, and four Prophets) especially want both the dignity and refinement of the corresponding figures at Notre Dame. The medallions low down on the jambs at Amiens are, however, most beautiful.

effect; and the next step will be to scrape the whole of the existing sculpture to bring it to a neat-looking uniform colour, fit for the door in chief use at the cathedral of the showy capital of France. Now, the whole art of sculpture is in the last eighth of an inch; so that this process is nothing short of the destruction of the sculptor's art. The bare statement of the fact that the tympanum contains a certain arrangement of sculpture will remain to us *in situ*, and we shall retain a few fading photographs of the door in its old state. But this will be all; and, as respects its real value as a relic of early art, the doorway might as well not have been spared to us by revolutionary mobs. Already, this last autumn, the jambs of the portal were surrounded by boarding which concealed the work of destruction one could hear outside.

And what I have here described as likely, I fear, to be done in the so-called restoration of this doorway has been done, and is now being completed, in nearly all the old buildings of greatest importance in France. The *south*-west doorway at Notre Dame has already been considerably restored. Its central shaft and figure is replaced by a new one. One day, while there, I was lamenting the loss of the old shaft and figure, and supposed it had been destroyed by mob violence. Shortly afterwards I was examining the remains of old work collected in the garden of the Hotel Cluny. There, to my surprise, I found the old central shaft set up. You may see it exposed to the falling rains, from which its former position partly sheltered it, in the grounds of the Hotel. It is in good preservation. What was the precise reason for its removal I do not know. I am told there was an idea that it was an interpolation of Renaissance times. M. Gerente, I am informed, supposed this was the case. So, perhaps to shelve a perplexed question, the old figure was sent off to the gardens of the Museum, and a new one (*copied*, observe, from the so-called Renaissance one) is carved and set up. This "Renaissance" figure—a Bishop trampling on a grotesque symbolising evil—*is genuine 12th century* work, and work indeed of the very best and most careful kind. No Renaissance sculptor ever did work like this. No archæologist ought for a moment to doubt that the figure and grotesque, and indeed nearly all the shaft, is genuine untouched 12th century work. The fact is, one or two details of the ornaments of the base have been touched by a Renaissance artist. But, as I have said, a new shaft was worked, and the ancient figure, as it happened, was sent to the Museum, and while it is left there the mistake of those engaged in the work is made manifest. Such is restoration, where you have funds to do the work thoroughly.

It might almost indeed seem as if these restorations were undertaken to increase the collections of the Museums. There is a most beautiful large early 13th century rood, with its attendant figures, placed in the former chapel of the Hotel Cluny, where now a stream of curious sight-seers passes. It is one of the most beautiful and reverent works of the age I have ever seen. It has all the old painting remaining, (chiefly green, white, purple, and gold,) like a piece of illumination. It stands now on the floor of the small room in the Museum. A ticket on it notes that it was presented to the Museum by the architect to the restoration of some abbey church—I forget where. Why was it not left

in situ? It would have been far more valuable under its old arch, and on its old beam. But the old rood (its colour all the more beautiful for age) no doubt looked shabby when the church was put to rights; so a new rood, I suppose, has been set up, and the name of the architect is glorified by being inscribed as a donor in the Imperial Museum.

At Vézelay, the sculptured capitals in the nave have been pieced with new stone, wherever there were any signs of decay or injury, and then carved at the will of the workmen engaged. When I was there last summer, I saw the old capital of the central doorway of the narthex taken down, only slightly marred with age, and a new capital put into its place. Yet the old one was in parts as perfect as possible, and the copy had neither the force nor beauty of the original. There are few more interesting and remarkable churches in France than this great abbey church of Vézelay; the church beneath whose very vaults S. Bernard, in A.D. 1145, preached the new crusade. A small old decayed town, lying off the more travelled road, it is but little known. The church is of considerable size, and one of unusual character. It may be partially known to some of the readers of the *Ecclesiologist* by illustrations of portions of it given by M. Viollet le Duc in his *Dictionnaire de l'Architecture Française.* The church has great arches of different coloured voussoir-stones thrown across the nave, which is of early 12th century date, while the choir and transept are beautiful specimens of early Pointed work. The capitals in the nave have sculptures of very remarkable character; I have seldom seen more clever work, or work more full of passion and power. It is work thoroughly peculiar and characteristic of the age in which it was done. There are grotesques almost fearful in their conception; heads of fiends like portraits of madmen, and altogether awful. One of the capitals represents the golden calf set up. Moses approaches with the Tables of the Commandments upraised, as if he would dash them down, while Aaron stands by. The calf is represented by a bull-like animal, its head raised as if it were possessed; and, in an outbreak of the sculptor's imagination, which adds an almost fearful incident to the scene, the figure of a Devil is placed astride the animal, and points with lifted finger, as if he said in triumph, "Me it is you are worshipping."[1] The work is as far from the mind of any modern French carver as one can imagine. The church has been thoroughly *restored.* The capitals and cornices have been pieced with new white stone, and carved in imitation of the old work. The whole spirit and feeling of the modern worker has been totally different from that of the twelfth-century man. It is natural that it should be so. I do not find fault with this, but lament that the wild imaginations of the earlier artist should be rudely swept away as a morning mist. The entire length of a curiously designed cornice under the eaves of the aisle of the nave has been replaced by new work. A length of this singular cornice, lying neglected on the ground, about 2½ ft. long, in good preservation, showed me how altogether different must have been the effect of the old design from

[1] There is a sketch of this capital on p. 489, tom. ii., of M. V. le Duc's Dictionnaire. But justice is hardly done to the original in the sketch. Observe the cleverness of the carved birds in the next page.

that which had taken its place. It is difficult to imagine any plausible reason for work of this kind; it is plain, palpable destruction.

The west doorways at Lisieux are a very strong example of ill-judged restoration. The new work has here been simply put in in block, uncarved. The doorways, when I last saw them, were constructed with new stone in rough blocks, after the manner of French architects, and seemed to have stood so some time. I suppose they will be carved when even the memory of the old designs has passed away.

It is easier to speak of foreign restorations than of our own. But our own faults are many. Thus the restoration of the Lady-chapel at Hereford, and indeed many others, have been done, and are now being carried out, exactly on those principles which we deprecate. The restoration of the sculpture at the west end of Wells cathedral is most mistaken. The new foliage is a feeble copy of the old work.[1]

So, then, what I wish to state clearly is, that to reproduce sculpture is idle, and worse than idle, and should never be attempted. If it is so much perished that its design cannot be deciphered, it is manifestly impossible to reproduce it. If the work can be so read as to make its reproduction possible, it had surely better be left to speak for itself. If we wish to interpret the inscription, and would not obscure its special original intent, we must not first efface and recast the old characters.

But one can do little more in this matter than reiterate what has been said long ago, and repeatedly, and most powerfully, by Mr. Ruskin. We cannot but feel the truth of every word he has written so earnestly on this subject.

Briefly stated, these seem to be the rules that should be observed in the restoration of ancient work. 1st. Let everything be done to preserve the building in its integrity. Strengthen it, if it requires them, with buttresses and tie-beams; and remove all preventable causes of decay. 2nd. *Never restore sculpture.* 3rd. Do not attempt to make old buildings look new, or to efface the signs of their age; these are their glory. 4th. Remove such fittings introduced in late years as are evidently incongruous with the ancient building; and design any new work that may be required on the old principles, carefully seeking and following out any hints that may exist to show what were the ancient arrangements.[2]

[1] But, indeed, whether such works are well or ill done does not affect the question. If we had a sculptor like Phidias, it would be folly to set him to restore or copy the old work. Let our modern sculptors give us their very best work for all new buildings; there is room enough for improvement here. But for the old sculptures, "we have no right to touch them: they are not ours."—Vide *Seven Lamps*, p. 181.

[2] One word on the style in which we should design fittings for our old churches, where there are no remains of the ancient ones left. It seems to me utterly *unreal*, and beneath the dignity of art, to design stalls, or any other furniture, one day in the manner of the 13th century for an Early English church, and perhaps the next in the late 14th or 15th century manner for a church of that date. Whatever be the date of the building, Romanesque, or the latest phase of the Third-Pointed or "Perpendicular," the only principle, as it seems to me, is to design the required fittings in the style we think the most perfect, and which we are now endeavouring to found our work upon, and so to make our own. This is working on the old *principles*. And is it not better that our work should speak clearly for itself, and not pretend to be of this or that date? A style of architecture may be compared to a language or to a dialect. We should not think it reasonable for a poet to be in

A few words will indicate the main objections to such modes of restoration as I have endeavoured to describe. In the first place it is no light matter to obliterate the types which enshrine the art of earlier ages, and so to deprive ourselves and those that come after us of the instruction they contain. Even the imperfect traces of earnest, vigorous work have their lesson and inspiration for the modern artist, though the work may not be such as is natural for him to do, or such as he should too closely follow. Again, in the renovation of these mediæval monuments their historical value is lost. The records of the art, and of the temper of the times which raised them, are obscured or blotted out. At least, these old buildings show us some phase of feeling characteristic of the Middle Age, and strange to our own. We can spend our strength in the works we raise ourselves, and had best leave *these* to chronicle the faith and love of their own time. Nor is it reasonable to blend together and confuse the work and feeling of different ages. The new work, most often feebler than the old because more sentimental and pretty, cannot harmonise with it in thought and expression. Each will clash with and mar the other. It would be as absurd to set a modern painter to add figures to a fresco by Giotto or Andrea Orcagna, as it is to commission a French sculptor of this day to carve figures, and to place them side by side with the ancient images that flank the portals of Chartres or Amiens. But this is precisely what is proposed at Notre-Dame, Paris, and what has been done at Senlis and other places. No one would wish an artist to touch up an etching by Albert Durer: why should we set a crowd of workmen loose on a 13th century cathedral, to give its sculpture a clean appearance? We should shrink from employing even a Royal Academician to paint over the fading features of an Angel by Fra Angelico: why should we trust a French carver to renew the Angels that throng the portal of the Virgin at Notre-Dame? Are there no new doors over which we can place our own sculpture, and where we can do our best to rival the labour of those that are gone to rest, and whose work is done? Or, if we are to rival them, at least in fairness let their work stand as time has left it to us.

The effect these works must almost inevitably have on the workmen engaged in them is also to be considered. Mere copyism, which is the avowed aim of these restorations, is not a healthy employment for men. Except for education, practice, and as means to a higher end, such work is not what we can expect men to devote themselves to. No really great and thorough work can be done except by those who take interest and pleasure in it. Mere reproduction will be done without

the habit of writing one poem in English, another in German, and a third in French; there would be an evident temptation for him to think more of his words than of his ideas, and he would not be likely to be very successful in either language. A style of architecture, I repeat, may be looked upon as a vehicle for thought. Should we not be more likely to express ourselves more clearly, and to think more of the *feeling* we wished to give our work, if we were accustomed to use but one language in which we clothed our ideas? May not this be one reason of the success of old work, and of the shortcomings of our own? But this opens out a large and most important subject, and one that could be better treated by itself, and more at length. There can hardly be a doubt, I suppose, that this style, which we should endeavour thus to make our own, should be founded, alike for wood-work, stone-work, or metal-work, on the principles and manner of the 13th century.

love, for bread alone. The man will work for his wage; his wage will not be viewed as the means which enables him to do work he delights in. Mr. Ruskin has written so well on the wrong of wasting the time of those who wrought in old days,—if it is wrong, as he has said, to waste our own time, it is worse to waste the time of those whose day for work is past,—that I will not dwell on this argument, strong as it ought to be to all Christian men.

Once more: the poetry and mellowed grace in which time has attired these ancient structures disappears in such wholesale restorations. It is curious that, while this is a period in which so much is said about the picturesqueness which age adds to old buildings, it is nevertheless one that has done so much to impair or destroy this character. Mr. Ruskin has, I think, remarked how Prout owed much of his popularity as a painter to his truthful presentation of the pensive effect of time on old buildings. It is a point Scott loves often to dwell on. The feeling rises out of the strange power of association and of loving memories. New structures we can erect which may be admirable in proportion, neat and spotless in aspect, and precise in detail. But the weather-stains on the old cathedral are the marks of the rain-storms of centuries, and its blanched hoariness is the record of the summer suns whose heat and splendour it has so long endured.

There is room enough for us in these days to add what we may to the beauty of these old edifices. I have mentioned that it would be quite legitimate to design new fittings, pavements, &c., to take the place of the incongruous arrangements often introduced in the room of the ancient ones. And there is another and a large field for such new work, namely, in painting subjects and figures on the wall spaces. There can be no question that, originally, the now whitewashed walls and vaults of these ancient buildings were designed to be painted, and doubtless in most cases they were so enriched. Would it not be wiser to leave the old sculptures as they stand, and spend our best energies in the decoration of these walls? It would indeed be a work requiring true artists and patient, loving effort. Perhaps there are scarce half-a-dozen painters in Christendom worthy to touch these noble spaces. But it would be a fair and wide field for such men to spend their life's labour in. Such work might awaken fresh life in our modern art; at any rate, it would offer a higher scope for skill and invention than the endless repetition of canvas pictures. Unsuccessful painting may be obliterated, and in other days be replaced by better work; but even so, this would be a healthy and legitimate field of exertion. At least it would be better thus to pay honour to these glorious fabrics, than to spend what fresco or distemper painting would cost in the destruction of the sculptures that remain to us. And what a stimulus our painters would then have for their exertions; what a good hope would there be that the really great painters we *have* now amongst us might form a School of painting, such as those of former days at Siena, Florence, or Venice. In the cold naves of Salisbury, Canterbury, or our bare S. Paul's, what ample spaces are there for colour and story.[1] I wish

[1] Mr. Le Strange's work in progress on the roof of Ely is indeed a good example, and one we may hope to see followed elsewhere.

some of the money spent so freely on stained glass (as memorial windows, &c.) could be used to secure the services of painters like Holman Hunt, Rossetti, and other such men. We shall have no really great school of painters till we give our walls to be painted with figures, and storied subjects, and teach the public that such works are more noble in themselves, and less selfish in their purpose, than the cabinet pictures on which each year such large sums are expended.

But before we look forward to the future of art, however hopefully we may do so, this one work is of the *first* importance—to do what we can to stay the ruinous hand of the restorer amongst the cities of Europe. Year by year fresh works of destructive renovations are undertaken. It is too late already to save some of the very noblest works of the past; it will be too late soon to raise a voice save in lament for the dead. At all events, let us take care of our own ancient buildings in England. To let well alone is prudent counsel, in this as in other matters. Let us learn to be more judicious and conservative in the restoration of our English mediæval remains, and so, perhaps, teach others to hesitate before they spend their means and labour in undertakings so ill devised. In all new work we have room enough to indulge without restraint in design, and to allow imagination a sober licence. But let us pause before we lay a rude hand on the structures of earlier times. It is an ill preparation for our own works to show no reverence for those of our fathers. There is a curse on the man that removes his neighbour's landmark; there is, perhaps, a greater one for him that destroys the earnest, faithful labour of the generations before him.

G. F. Bodley.

P.S.—Among the chief buildings in France which have been restored, or are now in process of restoration, are these,—I speak in nearly all cases from personal inspection. *Chartres:* The work here has not gone far yet. The whole of the lower part of the west front has however been *scraped*, to the great detriment of the beauty of the work. The three west doorways, most precious works of the earliest period of pointed work, have been restored. They have been pieced with new white stone. I saw a portion of the foliaged label of the central west doorway lying on the ground in a really good state and only slightly changed with age. A recent photograph shows me that its place is taken by new work. The north and south transept porches, perhaps without exception the most beautiful works ever done, are as yet unrestored. I dread their renovation. They are, in parts, in a rather weak state, and perhaps need a little judicious strengthening. The sculpture is of the most refined kind; the diapers of the vestments of the figures are so minute and delicate that scraping would remove all traces of them. The sculpture affords most valuable illustrations of early vestments. The patterns on the ends of the stoles, maniples, and apparels, &c., are all given most minutely. *Rouen:* The north transept has been completely renewed. The Lady chapel is now undergoing restoration. I trust the early doorways at the west end may not be taken in hand. *Vézelay:* I have already spoken of the

wholesale restoration here. In the interior the constructional colour has been brought out most unpleasantly and too strongly contrasted by cleaning and scraping. *Laon:* This is a more careful restoration than usual: that is to say, the work, though very sweeping, is better done. The western parts are all renewed and the old parts left standing are scraped. The eastern parts are in their old state, unrestored. I know nothing more beautiful than the colouring of time on the old untouched parts. The view of the east end, from the cloisters, is a perfect dream of picturesque beauty,—grey, russet, and gold. To scrape it would be madness. It needs *no* restoration. *Rheims:* Has been much restored. The old church of S. Remi here had its west front rebuilt or refaced some ten or twelve years ago, I believe. The façade is most uninteresting now: yet it is strange that it should be so, as it is the front of a church with a most beautiful interior. I suspect the present bare west façade is mendacious. *Nantes:* It is curious that the restoration here has made the western towers, before very beautiful in their general lines and proportion, the ugliest towers I know. About two miles from Nantes there is an interesting little church at a village called Gassiecourt, (also with a west end ruined by restoration.) Walking back to Nantes from this village, the Cathedral with its two western towers was once a beautiful object. The last time I was there and took the same walk the towers were amongst the ugliest I have seen. The change is this. The upper stages of the tower are much *smaller* than the lower. Two years ago there were large sloping slabs of stone going from the larger parts of the towers, at about an angle of 70 degrees, and connecting them with the upper and smaller parts. These slabs of stone I believe to have been original. They were marked with scales in the early French manner and looked to me as if they had been put up almost immediately after the towers were built, because these had been found to be ugly in their sky line. They were as beautiful in colour as they were useful in their lines. They are removed now and the effect of the towers has been much injured. One cannot allude to this church without mentioning its noble interior. *Loches:* Here the restoration is lamentable. *S. Front, Perigueux:* Much restored. *Noyon:* The chapter-house here has been restored; the work pieced wherever in the least degree injured and whole groups of capitals reworked if a piece of foliage of but one is injured at all. *Angoulême:* Restorations here of a sweeping nature. *Amiens:* The eastern chapels have been much restored. There is yet time to save the west doorways, and they are by far the most precious parts in this, I think, overrated cathedral. *Paris, Notre-Dame:* It would have been well if some of the time and money spent here in destructive restoration had been rather devoted to improving the *bonâ fide* "new" work, such as the metal grilles round the choir. The new work of this kind is very meagre and poor. Or if work was wanted for the Parisian masons, the long line of the Rue de Rivoli could have been well improved by adding sculpture to its bare arches.

After all, these are only a few instances of the destructive restorations completed or in progress.

MURRAY'S HANDBOOK TO THE ENGLISH CATHEDRALS.

Handbook to the Cathedrals of England. Southern Division. Two Volumes. London: Murray. 1861.

We are very glad to welcome the first instalment of Mr. Murray's projected series of Guide-books to all the English Cathedrals. The two volumes already published comprise the Southern Cathedrals, viz. Winchester, Salisbury, Exeter, Wells, Chichester, Canterbury and Rochester. Four more divisions are to follow: the Eastern, containing Oxford, Peterborough, Ely, Lincoln and Norwich; the Western, containing Bristol, Gloucester, Worcester, Hereford and Lichfield; the Northern, containing York, Ripon, Durham, Carlisle, Chester and Manchester; and finally the Welsh, which will comprise the four Cathedrals of the Principality. We anticipate a large sale for this excellent series, which will supply a want that has long been felt. For the first time we have a cheap and yet well illustrated Cathedral guide-book; which moreover is free from the indiscriminating kind of eulogy which is the besetting sin of such compilations. It is to be hoped that, in addition to the collected form in which these handbooks now appear, the publisher will issue the description of each particular Cathedral in a separate shape for local use and sale. The getting up of the volumes before us is very attractive; and the illustrations which are engraved on wood by Mr. Jewitt, and other equally good artists, are for the most judiciously chosen and are sufficiently numerous. Some of them are old acquaintances; but we do not know that we have much right to complain of this.

The plan of the work is to give, in each case, first an architectural history of the church with a description of its chief details and ornaments, and secondly a short history of the see with biographical notices of the principal bishops who have occupied it. The editor, who uses the initials R. J. K., acknowledges his obligations to Professor Willis for the architectural part of his work, and to Mr. Stubbs for the chronology of the bishops' successions. There is constant use made however of other authorities in the text, and many of the most distinguished ecclesiologists of the day are credited with their several contributions to the sum of our architectural knowledge.

Beginning with Winchester, the editor, who uses the old and unsatisfactory nomenclature of Rickman, gives a succinct account of the successive changes of the fabric. There is a ground plan, (borrowed from Fergusson's Handbook,) chronologically shaded, (though the date of each shading is not explained,) on a scale of 100 feet to one inch. It is to be regretted that the plan of the groining is not shown in this engraving. We observe a curious discrepancy as to the length of the church. Mr. Fergusson calls it 556 feet, although his plan makes it about 525 only. In Winkles' Cathedrals we find the length stated at 555 feet, and the ground plan in that work agrees with it. We suspect that the present editor has corrected the greater length, erroneously, to 520, in

commemorated. They are not to be seen, however, by visitors without an order from the Registrar. The episcopal effigies in this Cathedral form a series of great interest. They are well engraved by Jewitt. The editor claims the long unbroken roof, and the position, at the end of the transepts, of the Romanesque towers as the great architectural specialties of the exterior of this beautiful church. The former of these peculiarities is excellently shown in the accompanying interior view, which we borrow from the Handbook.

The editor has been guided by Mr. Pedler, the author of the "Anglo-Saxon Episcopate of Cornwall," in his compilation of the early history of the see. Grandisson was the most magnificent prelate who ever ruled at Exeter; Lacey the most saintly; and Veysey, who surrendered in 1551, the courtliest. In the time of the last named bishop, the see possessed no less than fourteen palaces. Coverdale, Hall, Gauden, (to whom the editor, without regard to the late Dr. Wordsworth's *manes*, attributes the Icon Basilike,) Sparrow, and Trelawny are distinguished holders of the see since the Reformation.

Wells Cathedral is the last in the first volume. Its ground plan has no scale at all; but it includes the cloister and chapter-house, which unfortunately have not been given in the preceding cases. The north-west angle of this church, from its exposure to the wind, is called "Kill-canon corner." The editor follows Professor Cockerell as to the criticism of the splendid statuary of the west front; but he agrees more with Mr. Planché in the opinion that it is next to impossible to assign names to the various figures. The inverted arches inserted between the piers of the central crossing early in the fourteenth century are familiar to all who know this beautiful church. In themselves they are certainly ugly: but a similar expedient, adopted in time, might have saved us Chichester spire.

Professor Willis is quoted as to the special peculiarities of workmanship which are to be traced at Wells, and which he attributes to a local company of Freemasons. Our readers will remember, perhaps, how, in the Bristol volume of the "Transactions of the Archæological Institute," the Professor shows that "a school of masons continued working with their own companions, in this district, in their own style, long after the Early English style was introduced and practised in this country." Wells has a music gallery in the nave, though inferior to the minstrel's gallery of Exeter, or the "tribune" at Winchester. Some notice is taken of the most interesting palace, and chapel, and vicar's close, attached to this Cathedral; but no illustrations are given except from the church itself. Ken is the only distinguished name among the Post-Reformation bishops of this see.

The second volume opens with Chichester. A mournful interest attaches to the spire, of which we have here abundant illustrations. A section of the upper part of it shows Sir Christopher Wren's ingenious pendulum,—a device for counteracting in some degree the force of the wind. By a singular oversight there is no scale given to this drawing; and a most unfortunate misprint in the text of 10 feet for 80 in the length of the pendulum, left us, till it was discovered, quite at a loss to understand the great architect's device.

A quotation from a paper by our friend, Mr. Philip Freeman, in

which he states that the spire was "exactly central, to an inch," should be borne in mind when the design for the new spire is in hand. The editor states, though without giving his authority, that the "Prester John sejant" in the arms of the see is really the Salvator Mundi. By an exceptional favour two monuments by Flaxman—of second-rate value—are engraved here; the only modern works illustrated in the whole book. The hint thrown out in a note to p. 304, that Bernardi, an Italian artist who settled in Chichester in the time of Henry VII., may have executed some un-English works in certain neighbouring churches, ought to be considered by local ecclesiologists.

The description of the state of the lantern-piers ought to be quoted, in justice to the architect in charge of the cathedral when the spire fell:—

"On commencing these restorations, it was found that the piers of the central tower were very insecure, owing apparently, in the first place, to the imperfect manner in which Bishop Seffrid's casing of stone was bonded into the Norman rubble-work which forms the body of the piers. The erection of the spire was of course a farther source of danger; and on the construction of the western stalls by Bishop Sherborne, *the lower portions of the south-west and north-west piers were cut away; so that the superincumbent mass of masonry remained propped up by only some pieces of timber.* The result has been that the whole mass of the tower, with the parts adjacent, has gradually sunk; fractures have taken place in the arch and east end of the south nave-aisle; there are others of greater magnitude in the piers themselves; and the arches of the triforium in the eastern bay of the nave are much crippled. All this mischief will now be remedied, as far as possible."

Remembering that this was published before the spire fell, we think that those are right who believe that, even without that fearful gale of February last, the spire of Chichester was doomed. The desecration of the Lady-chapel by the vault of the Dukes of Richmond is scarcely severely enough reprobated. Two excellent illustrations are given of the most remarkable Romanesque bassi-relievi, representing the story of Lazarus, which were found in 1829, and are thought to have come from Selsey. There seem to be no MSS. in the Chichester library. The detached campanile is duly commemorated. The woodcuts by which this cathedral is illustrated are by another hand; one of them bears the name of Whymper.

Foremost among the famous bishops of the see figures Richard de la Wych (1245—1253), canonized in 1261. A successor, Gilbert de la Leofard, (1288—1305,) very narrowly escaped the same honour. The life of Reginald Pecock (1450—1457) is much indebted by Mr. Churchill Babington's excellent introduction to his edition of this prelate's *Repressor*. Montagu is the most eminent of the later incumbents of the see.

Canterbury, the metropolitical church of the southern province, comes next in order. We need not say that its architectural history is mainly borrowed from Professor Willis and Dr. Stanley. The account is very well done, on the whole; but we are astonished to see, in the description of the *choir* of Canterbury, a sentence like this, with such absurdly-used adjectives: "the *antique* character of the architecture, *enforced* by the strongly-contrasted Purbeck and Caen stone, and the *consequent* fine effects of light and shadow." It is a pity that the design of the Opus Alexandrinum pavement is not given. The fine

work of the same character at Westminster is referred to, rather loosely, as "portions of a similar pavement." This year is the tercentenary of the occupation of part of the crypt of this cathedral by the French and Flemish refugees. It seems a great absurdity to keep up still the farce of this refugee congregation. The exceedingly interesting remains in the precincts of this cathedral are succinctly noticed; but there is not a word about the neighbouring S. Augustine's.

The list of the Archbishops of Canterbury comprises too many great names for us to do more than mention. The editor relies chiefly upon Dean Milman, Dean Hook's Lives not having been published when these biographical sketches were compiled. We observe that, with reference to a recent controversy, it is cautiously stated, in a note, that "whether the Archbishop was generally known as Thomas *Becket* during his lifetime is very doubtful."

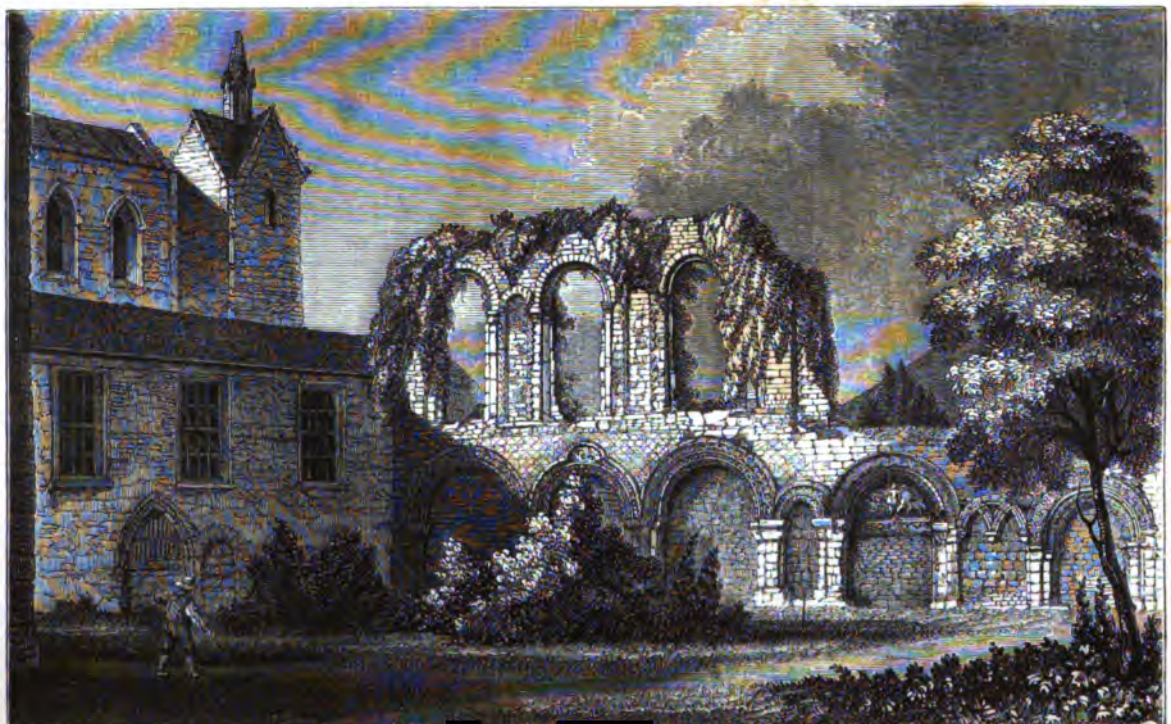
The last cathedral in the southern group is that of Rochester. Its ground-plan has no scale, and the illustrations are somewhat inferior to their predecessors. The editor condemns, not without reason, Cottingham's destructive restoration of this cathedral. There is an engraving of the exceedingly enriched doorway to the chapter-house; but no view is given of the choir. The library contains the Textus Roffensis, and the Costumale Roffense. Walter de Merton, Cardinal Fisher, and Atterbury, are the most famous bishops who have held this see. Of this cathedral, as it is less known than many others, we give, by the kind permission of the publisher of this Handbook, the

REFERENCES.

A. Nave.
B B. Great, or Western Transept.
C. Choir.
D. Chancel or Sacrarium.
E E. Eastern Transept.
F. Chapel of S. Mary.
G. S. Edmund's Chapel.
H. Vestry.
I. Stairs to Crypt.
K. Gundulf's Tower.
L. Yard.
M. Chapter-house.
N. Font.

1. Tomb of Bishop Lawrence.
2. Tomb of Bishop Gilbert de Glanville.
3. Tomb of Bishop Gundulf.
4. Tomb of Bishop Inglethorpe.
5, 6, 7. Tombs of the Le Warner family.
8. Tomb of Bishop John de Sheppey.
9. Tomb of Bishop Walter de Merton.
10. Tomb of Bishop St. William.
11. Tomb of Bishop Lowe.
12. Tomb of Bishop Hamo de Hythe.
13. Tomb of Bishop John de Bradfield.
14, 15. Monuments of Lord and Lady Henniker.

Nave of Exeter Cathedral, from the West.



Remains of Chapter House, Rochester.

ground-plan and the curious remains of the Romanesque chapter-house, the very existence of which is unknown to many visitors.

Our readers will see, from this brief running commentary, how very useful a work of reference these present volumes will be. They are a great improvement on former guide-books; but still, we confess, we hope for something still better in time. Why should not the architectural description be original and scientific, such, for instance, as Professor Willis himself might give us? And we should plead for more measurements and accurate scales in future volumes of the series. We should be glad too to see sections and elevations, as well as perspective views; so that the handbooks might be useful, not merely as memoranda, but for actual architectural study. However, after all allowance is made for these drawbacks, the series will be very useful and very acceptable; and we wish it the greatest possible success.

CHICHESTER SPIRE.

Since our last number appeared, the great misfortune of the downfall of Chichester spire has occurred. We shall not enlarge on the gracefulness of that beautiful monument of the 14th century, at once a specimen of the art feeling and of the reckless engineering of an age which could heap so vast a pile of stones on the rubble-cased piers of a Romanesque lantern, nor shall we recapitulate the picturesque description of its gradual subsidence into itself on the fatal day.

What the public did not know was the strenuous fight which was made to avert the ruin. Of course, as soon as the catastrophe happened, opinion was rife, and for want of any other victim, Mr. Slater's indefatigable exertions were overlooked, and such inconsistent charges were pressed into the service against him as the removal of the jube, at the express request of the Chandler Committee, with the advice of an engineer, after it had been proved that it merely touched, and did not mortice into the piers, and had no share in keeping up the steeple.

We cannot better dispose of these allegations than by reproducing a letter which Mr. Slater has addressed to the Sussex papers, containing the simple narrative of events as they successively occurred:

"Sir,—It would be unbecoming in me, while inquiries and investigations are taking place, to put myself forward in a way that might seem to prejudice such measures. Some statements, however, have appeared in the public prints, which, as they affect what are purely matters of fact, it may, I think, be well to put in a correct light.

"The points to which, with your permission, I would call attention, are chiefly in connection with the subject of the removal of the Arundel Shrine, commonly known as the organ screen.

"It is a very prevailing impression that this screen, placed as it was at the entrance to the choir and in close proximity to the western piers of the great tower, formed a strong abutment to them, and materially assisted them in the

support of the spire. A little examination, however, of the real facts will show that this supposition was not really correct.

"I have before me a plan of this part of the building, made by Mr. Butler, the late resident architect to the dean and chapter, as long ago as the year 1846, in which the position of the organ screen, with reference to the piers, is correctly shown; and Mr. Thompson, the clerk of works, made before its removal most complete and particular drawings of the screen, tower piers, and adjacent parts. These latter may be seen by your readers at the cathedral at any time by application to Mr. Thompson.

"Those who recollect the screen and know the cathedral best, will be able best to vouch for the accuracy of these drawings. From them it would appear —as, indeed, was the fact—that the main body of the screen was not *between* the two western piers of tower at all, but between the *arches* on the north and south sides of the eastern bay of the nave. The back wall of the screen —which, by the way, was very thin, not being more than twelve or fifteen inches in thickness—was the *only portion of the structure in question which touched the piers at all*, and that only at the extreme western angles. I use the word 'touched' advisedly; for when the work came to be examined, it was found that the stonework of the screen was in no way bonded into the pier, but simply 'touched' it. Indeed, in the case of the south-west pier the marble shaft at the angle of the old pier was found in position, not disturbed in any way by the stonework of the screen. This, I think, sir, must be admitted by all unprejudiced persons to be a convincing proof of the fact, so often asserted by Mr. Yarrow, myself, and others, that the Arundel Shrine was *practically unconnected* with the main fabric; and, therefore, could have no effect one way or the other upon its stability. Moreover, the shrine was not, as has been asserted, a very massive structure, but was both lightly and indifferently built. I may here add also that Mr. Yarrow was consulted before it was arranged to take down the screen.

"Immediately behind, that is eastward, of the Arundel Shrine, and between it and the backs of the return stalls, were two stone staircases, leading to the organ-loft. These were approached by doors in the back wall of the screen, and some of their steps were placed apparently against the great piers. These stairs were in no way connected with the structure of the Shrine.

"On ascending the staircase which was against the south-west pier, a very large crack was observable in the respond, or projecting portion of the wall supporting the west arch of the tower. This fissure was large enough to admit a walking stick, and had been there before the memory of man. It is therefore erroneous to suppose that these and other cracks were not perceived until after the organ-screen was removed. On the contrary, iron straps and cramps had been applied from time to time to stay the progress of the settlement alluded to; while other cracks had been only too long apparent by their disastrous effects in crippling the eastern bays of the nave, and causing a most unsightly break in the rich pointed arch opening from the south aisle of the nave into the south transept.

"Nor was this all. In the south-west, as well as in the north-west pier, were numerous unsightly cracks in various parts, which bore sure testimony to the general unsoundness of the work. Until, however, the stalls and the staircases before referred to were removed, the full extent of the unsoundness of the piers neither was nor *could be* known.

"It was now perceived that the lower portion of the respond before alluded to, forming part of the south-west pier, had been, at some distant period, *entirely cut away*, and the super-incumbent mass actually supported on two *wooden* struts. What had long been a mystery was at once explained; the crack of such long standing in the upper portions of the pier was now, in part at least, accounted for.

"In the north-west pier the case was different, but scarcely less alarming.

Here the respond indeed remained, but on *either side* of it were cracks wide enough to admit a *man's arm*, and so deep that a five foot rod was inserted for *its full length* into the crevice without meeting with any obstacle. In point of fact, the respond was *entirely detached* from the body of the pier.

"Immediately that these appalling discoveries were made, measures were taken to meet the emergency. Centres and shores were at once put up, and means instantly taken to restore the ruined portions of the piers. The wooden props under the south respond were taken out, and new stone-work built up solid, bonding as far as was thought desirable into the core of the pier. Other portions of this pier were also refaced from time to time, and bond-stones inserted as far as was practicable, considering the loose and rotten state of the core.

"Almost the same remarks apply to the north-west pier, where the works which ultimately became necessary exceeded that to the south-west pier.

"It was felt from the first, that an amount of bad construction in the old piers had to be contended with, which presented serious difficulties; but it was apprehended that work which would stand with the facing detached, would be stronger when the facing was again made part of the work. However, in point of fact, and in the end, we see that the rottenness of the old work exceeded all experience.

"I have now placed before you fairly the facts of this part of the case, and I will only add that it is a satisfaction to me to know that the whole matter is at present the subject of inquiry by some of the most scientific authorities in the kingdom, and to believe that the result will ere long be made public.

"I will only add a word of explanation as to the position of certain parties whose names have been connected with this business.

"It was an accident that first brought my friend Mr. G. M. Hills into connection with the matter. He was in Chichester on private business; and knowing the cathedral well and being interested in the restorations, as a friend of mine, he went over the works.

"His great knowledge of the building, and my confidence in his practical skill, induced me to ask him to watch the work closely and suggest any extra precautions which should seem to be necessary from time to time. The ability and zeal with which he assisted me in directing the operations of the builders are beyond all praise, and are well known to all.

"With regard to Mr. Bushby, I may say, that when more urgent measures than had been previously taken became necessary, I at once selected him as a clever and energetic builder, with whom I have had the greatest reason on several former occasions to be highly satisfied. Mr. Bushby has a large business, and I judged from this, that he would be able, should occasion require, to increase his staff of workmen at the cathedral to any extent that might be thought desirable. I have every reason to be satisfied with the exertions both of Mr. Bushby and his men. I must not, however, omit to mention that he was not employed to the exclusion of others. Mr. Johnson, of Chichester, with his foreman and men, were on the works previously, and continued most active and efficient to the last. Mr. Kitson, of Chichester, also rendered much valuable assistance with his men—indeed I cannot speak too highly of all those who were engaged on the work at such a critical time.

"I think it is now unnecessary for me to say more; I will therefore conclude, hoping that you will have the kindness to insert this letter, which I am not without hope may remove the prejudices of some of your readers, and throw some light upon a few of the questions relative to this business, which have, as yet, needed some explanation from me.

"I am, sir, your obedient servant,

"WILLIAM SLATER.

"4, Carlton Chambers, Regent Street, London,
March 11, 1861."

Professor Willis lost no time in investigating the ruins, at the invitation of the Dean and Chapter, and gave the result of his inspection in a lecture which he delivered at Chichester on the 18th of March, in which he proved, with all his habitual cleverness and fulness of demonstration, that the evil had been growing for centuries, and illustrated his theme by the fate of many other steeples in the Middle Ages. Our readers we are sure will be obliged to us for reproducing this able discourse from the report in a Brighton paper.

"The lecturer, who was warmly applauded, commenced by saying it would be remembered that some years ago he had the honour of delivering a lecture on the architecture of the cathedral in Chichester. On that occasion, and on previous visits, he had well studied it, and this was his apology for now presenting himself; the interest then excited caused him to hurry down to Chichester the moment he heard of the melancholy catastrophe. He had been furnished with every information as to the state of the building, and the probable causes of the fall; he had carefully examined the building, and now ventured to treat of the fall of Chichester cathedral and others that had preceded it, hoping his remarks might not be out of place, and might, in some measure, serve to avert such melancholy events.

"In the first place, he would refer to a few accidents to buildings of the kind erected during the middle ages. The Normans especially seemed to have a peculiar way of erecting their towers, and these towers had been much in the habit of falling. The first of these he found to be Winchester. Winchester cathedral was one of the first Norman cathedrals built; much as it had since undergone transformation, it still preserved its Norman central tower, standing on Norman piers. It was built by Bishop Walkelin, one of the first Norman bishops who came to England. William Rufus was buried under it, and the monks asserted that the tower fell on account of the wickedness of the king buried there. If they examined it now, they would find the present tower supported by four piers of great magnitude, plainly erected after the fall of the great tower, and of more strength than there was need. He would show that Norman cathedrals began to fall down soon after they were built. There was a curious connection between Winchester and Ely. Ely was built by Simeon, Walkelin's brother, and, singularly enough, the central tower of Ely fell in 1341. There was given in the chronicles of Ely an account of the fall of the central tower. The history given was so curious, that he had thought it worth while to translate from the chronicles a short passage relating to it, which he would read to them. It seemed that when Alan de Walsyngham, a skilful architect, was made sacrist, in October, 1341, the tower was threatening to ruin. The words of the chronicle would show they then set about remedying it.

"'The monks were afraid to carry on the service in the choir on account of the threatened ruin. On the night before the feast of S. Etheldreda, after they had made a procession to the shrine, in her honour, and the convent were returning back to the dormitory, a few only of the brethren had entered their beds, when suddenly and without warning the bell-tower fell upon the choir with so much noise and crashing, that it appeared like an earthquake.' They could understand that in Chichester, having suffered an earthquake from a similar cause. 'But neither wounding nor crushing any person. Another wonder happened, rather to be attributed to a miracle than to a natural cause, namely, that in that horrible ruin and collision of stones which shook the whole city of Ely, the large and beautiful canopy which covered the sepulchre of the Holy Virgin escaped even the slightest injury.' This was also characteristic of the present time. 'At this dreadful and lamentable damage the aforesaid sacrist, sorrowful and grieving exceedingly, knew not

whither to turn, or how to repair so great a ruin. But at length, taking courage, and trusting in the Divine assistance, and confiding in the Virgin Mary and the merits of S. Etheldreda, he set to work manfully. First of all he caused all the stones and timber which had fallen in that ruin to be carried out of the church,'—the very thing they were doing now,—'with great labour and expense. He then cleared the church of the excessive dust which covered it.' Their own cathedral was wholly covered with dust in a most marvellous manner. 'He divided the place in which the new campanile was to be built into eight parts, measured with architectural skill, and caused it to be excavated and examined, to reach solid ground to commence the foundation, upon which eight piers were to be erected to support the building, within which the choir and its stalls were to be constructed. These eight places having been carefully examined, and made strong with stones and sand rammed in, he began the eight piers with the work above, which was carried on for six years, and completed up to the upper stringcourse A.D. 1328. Forthwith that skilfully-devised wooden structure of the new campanile, invented with marvellous ingenuity to cover the aforesaid stonework, was commenced and carried on with great and burthensome expenses, principally incurred in seeking far and wide for beams suitable to the said structure, which, when found with great difficulty, had to be bought at a high price, carried to Ely by land and sea, and there carved and framed into the structure by skilful workmen. The wooden structure was carried on fourteen years, from 1328 to 1342. The whole cost £2,400.'

"Thus the rebuilding occupied twenty years. He trusted and hoped the Chichester restoration would not occupy so long.

"He had read the above to show them as to the fall of Norman towers. He then showed, by reference to plans of Ely as at present, that there were erected outside of the four tower-piers eight other piers, in order to form the octagonal portion. He was not recommending them to pursue this style; he did not think they would tolerate clearing away existing piers, and erecting an octagon in the middle of them. A curious point connected with this octagon was this: Sir Christopher Wren was nephew to Bishop Wren, who, in the time of Charles I., suffered persecution from the Puritans; he was Bishop of Ely. Sir Christopher had opportunities of admiring the plan of that cathedral, and when he contemplated the plan of the dome of S. Paul's, he doubtless was guided by that of Ely.

"He next mentioned some other falls. The tower of Gloucester fell in 1160, without warning, at the time when one of the bishops came to preach, and it fell when the bishop was about to deliver his solemn benediction to the congregation, who had all crowded for that purpose into the choir; and thus it was so ordered that no loss of life or limb occurred at that time. Worcester, built in 1084, fell in 1175; Evesham fell in 1213; two towers of Dunstable priory in 1221; two small towers of Worcester in 1222; the tower of Lincoln in 1240; Norwich steeple was blown down by a hurricane in 1361; Selby fell in 1690; the west front of Hereford in 1806; and lastly, to close the melancholy list, their own cathedral.

"Thus he had shown that these falls were no uncommon events. It would now be curious to see how towers, threatening to fall, were attempted to be arrested by the mediæval masons, many of the buildings having been brought into perilous positions by erecting successive towers thereon. The first idea in constructing towers was to admit light above the roof. Then the fashion began of erecting lofty central piers, where it was meant to carry only low towers. Thus the custom arose of erecting towers on these Norman piers, in the fashion of the architecture of the time, on piers never intended to carry such weight. He then referred to plans of Wells, Salisbury, and Canterbury, showing the way in which the mediæval architects endeavoured to prevent the fall of their towers. At Wells, in 1318, a central tower was thus built; and

in 1321 it was found to be falling. They were obliged to raise a deal of money; the Dean and Canons exerted themselves, as they were still to be found exerting, in obtaining funds; and, though the building was in a state of ruin, it was not allowed to come down, for by building invert arches, supported on arches built between the tower piers, they were prevented from collapsing, as shown in his diagrams. Thus the whole centre of the building was obstructed by these enormous massive structures, and the view from one end to the other destroyed. He hoped to see the cathedral of Chichester restored, and it would be if they went to work with courage to overcome the difficulty; but he hoped they would not imitate these obstructions. Salisbury was another instance: a mason, named Robert Waite, there introduced enormous arches, recklessly interfering with the view.

"After referring to another diagram, and pointing out similar erections and obstructions in Canterbury Cathedral, the Professor referred to well-executed diagrams of Chichester Cathedral, showing the nature of the fall and damage done, the portions injured, and the portions remaining intact. He had been favoured with accurate information, and he hoped to put on record the mechanism of the fall and the reasons which he supposed led to it. A slight movement was perceptible about the top of the spire, irregular fissures ran along the face of both tower and spire; the spire retained its perpendicular for a few seconds, when it leaned over to the south-west, and about thirty feet of the top fell across the roof of the Record Room, a portion of the spire striking against the west gable of the room, detached the cap-stone, which bounded over the room, and fell across one of the flying buttresses, nearly over the roof of the south porch, fell on to the roof of the south porch, the spire righted itself, collapsed, and settled itself down in a heap of ruins. As one of the causes of the fall he would mention that the mediæval masons, especially the Normans, constructed their walls of rubble, enclosed in two walls of ashlar and smooth stones, the wall being from five to seven feet thick. The stones were of smooth surface, and there were no bond stones running through and through the wall, as in later times, so as to form ties binding the whole together. The weight which pressed on these piers was so great, that, considering the careless way in which the foundations were prepared, it was not surprising to find, in most instances, Norman towers descending bodily into their foundations, five or six inches.

"He had never seen a Norman tower not exhibiting this in a greater or less degree. On examination it would be found that these piers had gone down three or four inches. He was much indebted to the assistance and information given him by the able Clerk of the Works, Mr. Thompson, who had told him there was a declension of four inches, and a great fissure completely cutting off one portion of the masonry from the other. They might remember in the history of the Cathedral was the record of the fire of 1175; in consequence of that fire various alterations had to be made, and the clerestory to be rebuilt, because the fire had so destroyed the roof. This sinking of the Norman piers took place before the tower was built, let alone the spire, as was proved by an ingenious contrivance in the stringcourse of the clerestory, to continue it along the part which had given way. After the fire the sinking went on, the piers sunk still lower, the effect of the whole being to tear away the piers from the company of their adherents, and thus depriving them of support as far as crushing inwards was concerned. In addition to this they set upon it a lofty spire, which, of all things in the world, was the most dangerous thing to set on an edifice of extreme height, from the leverage caused by the action of the wind. He instanced the vibration, by adducing the case of a flag-staff on a lofty building causing the building to vibrate. He then spoke of the contrivance of Sir Christopher Wren, and of his putting in the spire the curious pendulum stage to counteract the effect of the wind. Unless a building was extremely firm, the vibration from a spire shook it as much as the vibration of bells.

"It was a curious but certain fact that if they took a short cylinder, put it into a press and crushed it, the crush would cause a diagonal fissure, dividing it into two slant pieces, the upper piece slanting down the other. That was the case with the Cathedral, the excessive weight of the tower and spire acting thus, the piers were crushed and dislocated, the walls having been sinking from century to century, the detached piers becoming more and more isolated, and too weak to sustain the weight, they therefore began to crush, and this could not be arrested. If it was merely dislocation, it could be repaired, but when crushing came on to these diagonal planes no human power could prevent it.

"He believed this to be the real history; he believed that the spire and tower had been merely suspended over their heads for centuries, only wanting some concussion to bring it down, and that, therefore, all the precautions that could be taken were useless.

"He must remark, however, that the precautions taken were the ordinary precautions, and, as such, considered to be the most effectual. The same were used at Hereford—that was in a bad state; the west front was propped up by Mr. Wyatt at the beginning of this century, but it fell down twenty years ago; after this Mr. Cottenham was called on to devise means, and succeeded in supporting the edifice, but then the tower was low, and there was no spire on the top. The spire was a dangerous element.

"Salisbury Cathedral threatened extremely. After the experience of this last fall, they might feel at any moment warranted in saying that. It was quite absurd to say that any of the works in progress had anything to do with it. He had heard it said that the removal of the Arundel Shrine assisted the fall. This was wrongly called a shrine, it was merely a screen or porch, it was not connected in any way with the piers, it was only a vault between two other vaults. If it had been erected to prop up the piers as in Wells and Canterbury, it would have been carried up so as to protect the piers. If they had consented to the erection of a range of unsightly arches, they might have averted the catastrophe, but he felt sure they would never have consented to that, they would rather it were rebuilt. This sort of propping up was to be respected only as curious and as a specimen of mediæval work, but in all cases he would gladly see it taken away. Nothing short of such a system could have prevented the falling in of Chichester Tower; it was in a state of disintegrity, which nothing could arrest, caused by the formation of those diagonal planes.

"Thus he would say that his conclusion was, from all he had seen, that no blame could possibly be attached to any individual connected with the alterations in the structure from beginning to end. It was a good cause, a fashion of the day which had been found to work well, it had done good to the cause of true religion, the clearing away the choirs and throwing these edifices more open. Other objections were started by persons ignorant of the laws of mechanics, but they were hardly worth discussion.

"He had thus endeavoured to show that the very construction of these Norman cathedrals necessarily brought them to ruin; had also shown them how other tottering edifices had been bolstered up in a most awkward manner. He observed these fissures presenting themselves at Carlisle and in other buildings; they were so familiar to him that he always looked for the tower detaching itself from the walls.

"Having endeavoured to impress this on his audience, he hoped his impressions would be received by them as those of a person who had taken a deal of care, and devoted much time to a careful examination. It was fortunate for them that some of the earlier falls led that gentleman who filled the post of architect to take accurate, correct, and minute drawings of every portion of the edifice; and by so doing, and having all these in his possession, they had a man ready, better fitted to restore the building than any other person. For how could they restore without the person attempting to restore knew what the tower was he was called on to restore? The tower had vanished,

but that gentleman, from a pure love of art, had accurately preserved copies of every part, by the help of which they would be able to restore the building accurately. The Professor stated his own desire and wish to be that they might thus restore it. He believed they could restore it, and would find means to do so. Let them look at York, restored after two fires. The spire of Chichester was characteristic, not only of Chichester, but of Sussex at large, and he hoped soon again to see it rising to the skies.

"In conclusion, he felt they must all acknowledge the Divine mercy that, attendant on this catastrophe, there had been no loss of life, limb, or property. Might they soon see it rise stronger and better than ever.

"The Lord Bishop of Chichester said he had been called on to occupy an important office on such an occasion as the present, that of chairman of the assemblage there met together to hear this interesting lecture. All of them were more or less acquainted with the cathedral; most of them looked upon it as an old acquaintance, a familiar friend. They must all sincerely echo the sentiments of the lecturer, sentiments of gratitude that the fall, in occurring, had caused no loss of life or limb. He also prayed that GOD might be pleased to spare the lives and limbs of all engaged in the work of restoration. Perhaps not all then present would be spared to see it; in all probability not he who was then addressing them, for he was perhaps the oldest amongst them. He hoped GOD would put it into the hearts of persons to provide the means of restoring this great feature of their city, this great ornament of their county. With regard to the circumstances attending the fall of all the towers alluded to by the lecturer, no one could fail to be struck by the remembrance of how they had taken place without accident to persons, and that, in one instance, the congregation were drawn from that part where the ruin took place, to another portion of the edifice, for the purpose of receiving the benediction. The lecturer must have made a most laborious investigation; it was well known that for many years he had devoted himself especially to the history of Church architecture of this and other countries. He had proved to them that the fate of the cathedral was by no means singular; he had shown them that many similar instances had occurred, and had shown the necessity of suitable architecture being employed. When these various cathedrals and towers were erected, the masonry was not strong and sound; there was put on to the lower buildings additional weight, thus hastening their destruction. The inference also most striking to them was this:—that this ruin could not, in all human probability, have been avoided, and it might have taken place at some time or other, perhaps at a time when a congregation was assembled under it. Again, reverting to that sentiment of the Professor, to that sentiment of gratitude, his lordship said it was indeed a subject of great thankfulness, a subject which the inhabitants of Chichester would probably never think of without the sentiment of gratitude rising up in their hearts. On that matter he would stop for the present; there was a time coming when he hoped the inhabitants of the city and others would specially unite in thankfulness. In conclusion his lordship proposed a cordial vote of thanks to the lecturer, which was unanimously adopted.

"Professor Willis said he was greatly obliged for their kindness. They would believe him that the lecture was purely a free-will offering on his part, an expression of the interest and sympathy he felt in their great misfortune. He thought if he placed before them facts, the result of his own researches, they would be better able to judge for themselves. One remark more he desired to make. In all these cases of ruin, when repairs had to be made, the architecture of the then prevalent style of the day had been adopted. He believed they, in their present state of knowledge, would act differently from this. He hoped the cathedral would be restored; he hoped they would not be satisfied without a complete restoration, not allowing a considerationas to whether

this or that was ugly or not in the building, now a ruin, to have weight with them. He trusted they would restore the old spire actually as before, and that the whole cathedral would be thoroughly restored in appearance as it was before, the work being carried out with all the contrivances and ingenuities of modern science and of modern times."

We avoid entering into the vexed question of the future restoration of the steeple, which is to be rebuilt in facsimile, with Romanesque piers, First-Pointed tower, and Middle-Pointed spire, and not as Alan of Walsingham would have done. It is enough to say that the people of Sussex want Chichester steeple back, and that they are likely to be successful in that desire, while they might wait long before they had the means of embodying a new design.

The architectural control of the work was confided at a public meeting, held at Brighton on the 21st of March, under the chairmanship of the Duke of Richmond, to Mr. Scott, a special committee having been appointed to carry it out, and upwards of £14,000 raised in the room.

We can be betraying no confidence when we express our conviction of the accuracy of the report which has obtained currency in the Sussex papers. Mr. Scott, in a most handsome manner, has privately declined to supersede Mr. Slater in his office of cathedral architect, deeming him perfectly qualified; but has consented to act in conjunction with him: and that it is to his influence in great measure due that the steps actually taken have been adopted. For our own part we should have been well content if the work had been left in Mr. Slater's hands exclusively, alike from his vested interest in it as cathedral architect, and as a public testimony both to the absence of blame on his part, and to his general capacity for such an undertaking. We are also unable to conceal a feeling of disappointment at no single word of thanks to him having proceeded from any speaker at the Brighton meeting. As it is, however, we have no wish to comment on an arrangement which gives general satisfaction to the public, and which has been characterised by so much good feeling and generosity on the part of those principally interested.

FLORENCE.

To the Editor of the Ecclesiologist.

Dear Mr. Editor,—You have asked me to give you my reminiscences of Florence. I have much pleasure in so doing, for I consider that the "Ecclesiologist" has a just claim upon its contributors for some slight account of what they may have seen during the annual holiday which most of them manage to take. In the present instance my stay in Florence was so short that what I may say will be rather reminiscences of a previous sojourn some six years ago than of the short fortnight which I was enabled to spend there last year. Again, the subject is

so extensive, and so much has been written about Florence, and the city is so well known, that it becomes a very difficult matter to make a selection of the very many matters of interest even if we take those alone which relate solely to ecclesiology. Of this latter branch of the subject I must confess myself quite incapable to treat in anything like a complete manner, as when I was in Florence I had no idea that I should ever be called upon for its ecclesiology. I have therefore thrown together some few observations upon such things as may possibly interest you without confining myself to the churches alone.

In the middle ages the wheel of politics had come round again to the point which it had attained in the palmy days of Greece. Republics were the fashion: these republics being civilized had produced the usual quantity of great men. If we look at most of the Italian cities we shall find the same buildings for the same purposes, although perhaps in different styles of architecture, and what is deficient in one city is supplied to the antiquary by the next town. Thus one little community alone in all Italy has preserved the high towers which every nobleman was allowed to attach to his house. It is true that certain cities can boast of one or two, as at Bologna, and the tower of the community which forms part of the town hall, is almost always extant everywhere, still S. Gemignano (for so this little town is called) is now the only one which can boast of some twenty-five of these places of defence or rather of offence, for by the laws of the town there was a very heavy fine for anybody who should take a pot shot at his neighbour from a tower. Now when every Italian community was split up into two great political parties, to say nothing of private quarrels which were carefully handed down from generation to generation, the temptation to any one on a high tower with a cross bow in his hand to have a shot at his enemy must have been well-nigh irresistible. I may mention that when the community of Florence in 1250 made themselves into a republic they had all the private towers taken down to a certain height, so that at the present day we can only trace where they have been, by observing those parts of the façades of the old houses which are more solid and have less windows than the other parts. I should observe that an Italian tower is a very plain affair, not unlike a thick square factory chimney—not the bebuttressed and bepinnacled erections we see in western Europe. The town-hall, however, has a very magnificent tower, the front of which is carried upon the machicolations of the gallery which runs round the top of the building. As far as I remember there is a smaller tower or square core inside, around which the staircase winds and one side of this core resting on the tail of the brackets of the machicolations would of course be sufficient to balance the front wall which rests on their edges. Again, in all probability the tails of the corbels are likewise secured by irons which go far down into the building, and thus before the said corbels could tip over they would be obliged to heave up a very large proportion of the wall below them. This is certainly the case as regards the corbelling of the gallery round the top of the building, and it also frequently occurs in the projecting first floor of very many of the Florentine houses. Again, the Genoese houses at Galata, Con-

stantinople, are built precisely in this manner, the only difference being that the front wall supported by the corbels at Florence is very thin, hardly a foot, while at Galata it is about 2 ft. 6 in. The Torrigiani tower on the Oltr'arno side of Florence, is quite modern, having been built in the present century. Almost the only secular towers, besides that of the town-hall, are those of the city gates, which I suspect from what we see at S. Gemignano and from sundry breaks in the curtain walls right and left, must have had a barbican before them with possibly another and similar tower. All the rest of the towers which once ornamented the city walls were destroyed by the Medici in 1527, when the city was fortified according to the modern fashion: the pretence being that they were not only useless but were in the way. At the present day even the gate-towers have lost their machicolations and battlements, but still with this disadvantage they remain very stately buildings with very large and lofty entrances.

The town side of these towers is quite open, but each story is barrel-vaulted and provided by a stone flying staircase which occupies two of the sides, and I may here observe that the Italian towers are ascended in two ways. Thus the Campanile at Torcello, that of S. Mark, and the upper part of the Florentine one have a staircase or inclined plane which winds round a central core. At Florence this central core contains cells in one of which Savonarola is said to have been confined. The tower at Siena has a different sort of staircase; here there is no core at all, but an arch springs from one side of the tower to the other, and from the head of this another arch springs to a third side, and so on. These arches carry the steps and support a parapet.

The top of the Florence tower is garnished with machicolations which support a covered gallery, above which again are battlements. From upon this lower stage rises another one consisting of four columns supporting four arches, the whole being crowned by battlements. This upper story in all probability contained a bell. The private towers, if we may judge from the one or two which have not been dismantled at S. Gemignano, finished very much in the same manner.

The mediæval houses at Florence are built of massive blocks of stone, and all round the edges of the external face of each stone is a chiselled draught about an inch wide, the rest of the field is rather left rough or simply boasted out, at any rate an effect of great massiveness and solidity is produced. If the house were destined for trading purposes, and nearly every citizen in those days had some trade or other, the ground façade consisted of three or more very high and lofty arches, but without a single moulding: the apartment into which they led was vaulted and the arrangement of the filling in of the arches was very probably similar to what obtained in France at the corresponding period, i.e. the lower part of the aperture contained an apparatus of shutters which opened laterally or horizontally and thus served as counters, while the upper part was occupied by glass or an iron grille, whereby light was admitted to the shop or warehouse when the shutters were closed. A string sometimes moulded but more often simply chamfered (not a four and half affair such as we use in the present day,) divided this story from the next, which like

all the others was ornamented with a row of arches similar to those below, only of course by no means so high. All the arches, I should observe, have their voussoirs much larger at the top than at the springing, so that the line of the estrados is not concentric with that of the intrados. The consequence is that the centres to which the voussoirs are jointed are not those by which the arches are described. Had these latter been used, the top stones of the arch, by reason of the depth of the voussoirs, would have come out most disproportionably as regards the length of the estrados and intrados. In western Europe, where the arches are moulded or at least divided into orders, this difficulty was easily got rid of; but in Italy, where the voussoirs are quite flat and of a great depth, the architects generally drew the keystone, (there is almost always a keystone,) and the one or two voussoirs on either side of it, first of all, and then dodged about for the centres of the rest of the arch. At Pistoja the arches of the town-hall have had their top stones drawn in this manner, and then the remaining parts of the length of the estrados and intrados have been divided into equal parts and the lines for the stones drawn between them.

The arches, which form the windows, are now for the most part empty, but if we may judge from what we see at the town-hall and elsewhere, they were most probably filled up with delicate marble plate tracery supported on pillars. The casements of wood were placed behind this as at Venice.

Another peculiar feature of the Florentine houses was the means by which they sheltered themselves from the sun. Over the shop arches and over the windows were pent-houses tiled. The corbels and holes in the masonry sufficiently indicate their position, for at the present day they have all disappeared. There is, however, a fine one over the post office, Tetto dei Pisani, and another over the staircase of the Bargello. From the eaves of the post office one there are let down canvass cloths, which fall to the ground, thereby protecting those who have business from the heat of the midday sun. Now this explains the numerous iron brackets and rings which occur in the façades of nearly all the houses, and which have given rise to so many conjectures. The fact is, that through the rings attached to these brackets were passed poles of wood, to which the canvass was attached, to prevent it blowing about.

One of Benozzo Gozzoli's frescoes in the Campo Santo, at Pisa, shows a cloth hanging down upon one of these rods. Sometimes the top story of the house was entirely open, and served as a loggia: in this case it was generally of wood.

The Town-Hall, or Palazzo Vecchio, built originally by Arnolfo, has been so altered by Taddeo Gaddi, and Vasari, that little or no traces remain of its original arrangements. Indeed Vasari is said to have boasted that if Arnolfo could come to life again he would not know his way about his own building.

The Cortile, however, is interesting, as showing a very complete system of decoration in the late Renaissance style. The pillars of the arcade were, it appears, originally of brick: these were replaced with stone, which a few years after, when the place was decorated on

the occasion of the marriage of Ferdinand I., were covered over with the most elegant basrelief ornaments and figures executed in stucco; the ground is gilt, and the whole effect is exceedingly good. The vaulting and walls are covered over with coloured arabesques, and views of Italian cities, while the centre is occupied by a fountain by Verocchio, the bronze figure of a Cupid on the top being very excellent.

The great charm, however, of the Town-Hall, is the great square before it, containing the celebrated loggia de' Lanzi, and surrounding world-famed statues, such as the David of Michael Angelo, the Perseus of Cellini, the Judith and Holofernes, the Hercules and Cacus of Bandinelli, and the Giant's Fountain. Into this square also opens the fine vista of the Studij, a long square going down to the river, flanked upon either side with buildings containing the public offices below, and the wonderful collection of works of art above. These latter are contained in a glazed loggia. Now taken by themselves, none of the objects in the great square (which used to be called the Piazza del Granduca, but of course now it has changed its name,) are very remarkable by themselves as works of art, but the great charm consists in their being all together, and in each inhabitant having to pass them four or five times every day of his life. It was this system of the open exposition of works of art which made the arts of Greece and of the middle ages what they were, and depend upon it we shall never do any good as long as we produce pictures and statues to be smuggled into galleries, or as long as we build a school here and a church there. When a town, or a good portion of a town, shall have been built in the thirteenth-century architecture, then the study of good architecture will receive an impetus which it has hitherto lacked, and the want of which causes our opponents to put us down as antiquaries and not architects; and why should they not do so, when they see every edifice we build hemmed in by paganism?

After the Town-Hall, the most interesting domestic building is the Bargello, or Palazzo del Podesta. The podesta was, in fact, the governor of the city, he had power of life and death, and was bound to put down with a strong hand any insurrection or disturbance. The Bargello was his den: he lived there, his armed retainers lived there, and lastly his prisoners lived and frequently died there. The office of podesta was, however, held only for one year, and the holder was obliged to be a foreigner, i. e., not a citizen, he was likewise forbidden to bring his wife and family. At the present moment the Bargello is in process of restoration, but as far as I could see it is being very well restored, and no harm has been done beyond sticking up a hideous quasi-mediæval shrine at one of the external corners of the building.

The courtyard presents us with a most wonderful display of heraldry: each podesta having put up his coat armour carved in stone. On my first visit I had a cast made of one of these, which cast I deposited in the Architectural Museum. It represents an animal (perhaps a lion, though it is or spotted sable) seated and holding a shield, but the head of the beast is quite covered with a helmet which supports the crest; in the two upper corners of the panel are the arms of Florence and Aragon. I have before mentioned the external staircase and its

pent roof, which runs up one side of the courtyard, but I should not omit the lovely chapel and its paintings, executed by the greatest of Christian painters—Giotto, citizen and shopkeeper of Florence. The roof is a barrel vault, divided into sundry divisions by the borders one so often sees in Italian mediæval painting. The ground between these borders is blue with gold stars, and in the middle of every compartment is a demi-figure of an angel enclosed within a rather complicated figure composed of sundry squares, octofoils, &c., superposed. The borders are continued down the side walls, but then the compartment contains a subject instead of a blue ground and angels. But the principal point of interest is the eastern wall over the altar, where we find full length portraits of Dante, Brunetto Latini, Corso Donati, and Guido Cavallanti, all citizens of Florence, and all friends of the artist. There are other traces of colour about the Bargello which have been brought to light by the recent restoration, and as it is said to be the intention of the authorities to devote the building to the purposes of a museum, we may hope that it will be more accessible than it has hitherto been. A few words upon the use of colour, and I finish these few notes upon the domestic buildings.

Perhaps the most conspicuous piece of colour in the city is the row of armorial bearings which are painted between the machicolations of the Palazzo Vecchio. These present ones are evidently modern, but doubtless they are restorations, and nothing can be finer than this rim of bright colour running round the building. Another means of colour in the Florentine buildings was the very frequent use of armorial bearings, which are found in greater profusion here than in any other town I have seen. It is true that the colour has worn off, but no one can reasonably doubt but that they originally shone with all the brilliancy of the metals and tinctures of heraldry. Sometimes parts of the façade of a house had actual stories painted on them in fresco, witness the hospital of the Bigallo, in the cathedral square, which still retains them, as also does the much later building in the Piazza Sta Croce. A third system was what is called sgraffito, where a fine coat of white plaister was laid over a black coat, and the white coat being worked away, the black shows through in patterns. There are some beautiful specimens of this work in Florence, especially on the Oltr'arno side of the town: they are all, however, of late date. Finally, the common garden walls in the present day are plaistered over and decorated with scratched lines while the plaister is wet, the arrangement being to divide the wall into compartments by perpendicular lines, and then filling up these spaces with various patterns and diapers of the most simple kind.

So that after all, plaister is by no means to be despised, if the climate be good, and the client allows the expense, and above all, if the architect should by chance happen to be an artist.

W. Burges.

(To be continued.)

ON DIVIDING THE PSALMS FOR CHANTING.

MY DEAR MR. EDITOR,—In a report of the proceedings of the Lower House of Convocation for the Province of Canterbury, I read that on Friday, March the 1st, Archdeacon Sandford moved a resolution:

"That his Grace the President be respectfully requested to nominate a Committee of the Upper House, to act with a Committee of this House in preparing a draught of hymn-book, to contain also select metrical paraphrases of the Book of Psalms, and with the Canticles pointed for chanting, which, if approved by Convocation, may be submitted to Her Majesty, with a humble prayer that she would authorise its use in such congregations of the Church of England as may be disposed to receive it."

I read also that, after some discussion, the Prolocutor suggested that the words "pointed for chanting" should be changed to "divided for chanting," and that the resolution should conclude with an humble prayer that Her Majesty would authorise the use of the hymn-book in such congregations of the Church of England as might choose to receive it: lastly, that this suggestion was adopted, and the resolution in the form proposed carried unanimously.

This looks as if something was going to be done at last. With respect to the hymn-book I shall only say that, though it would be impossible to provide one which would satisfy church-goers of every school, it will only require such judgment as we may well expect in a Committee of Convocation to provide a hymn-book with which seventy per cent, probably, of the clergy will be content; and it seems that those who may not be content with it will be able to use their own supplements in addition. So far, therefore, I think we have little to fear. But the case is very different with respect to pointing or dividing the Canticles for chanting. I suppose that "dividing" means what is commonly, though incorrectly, called "pointing;" incorrectly, because the Psalms and Canticles are, according to the title-page of the Prayer Book, already "pointed" in it for singing. The reason which makes me fear lest a wrong system should be followed, is that the question how the Psalms and Canticles should be divided for chanting is very little understood at present, either as regards Gregorian or Anglican chants. This assertion rests upon the following grounds. First, there is some difference of opinion how the Psalms (I use this term to include Canticles) should be divided for Gregorian chants; the best Gregorian Psalter (I mean Helmore's) being sometimes inconsistent with itself. Secondly, there is still more difference of opinion how Psalms should be divided for Anglican chants, as any one may see if he takes the trouble to compare many different books on the subject. Thirdly, the system most commonly used, or, to speak more correctly, the average of the systems used for Anglican chants, would have a very bad effect if applied to the Gregorian chants: and yet, fourthly, it would require no little skill in hair-splitting to enable a man to say where the line between Gregorian and Anglican chants should be drawn. This last

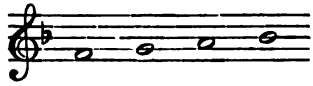
proposition may startle some readers, but not those who are well versed in the history of chanting in this country during the last three centuries. The explanation of this inconsistency appears to be that, though the very florid Anglican chants are by this time fast disappearing from respectably conducted choirs, they have left their traces behind them; and a chief part of these traces consists in the bad style of dividing the words which so extensively prevails,—a style which no more suits sober Anglican chants than it does Gregorians.

I will endeavour now to state, as briefly and clearly as possible, the facts with which we have to deal. In the first place, the Gregorian chants must be divided into two classes, as regards their mediations, the first class comprising those which have only two inflected notes at the mediation, the second those which have four. The first class requires one accented syllable to be taken into the inflection, the second two. Some persons would take three accented syllables occasionally; but this, I shall show presently, is a mistake. Anglican chants now in use, if we except Tallis's chant for the Athanasian Creed, which is similar to the first class of Gregorians, and a few others of that kind which may exist, have generally three, but sometimes four inflected notes at the mediation, requiring two accented syllables. These then agree exactly with the above-mentioned second class of Gregorian chants as regards the number of syllables to be taken into the inflection.

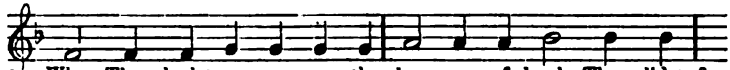
Again, with regard to the terminations, though the Gregorian chants differ from one another considerably in their forms, there are very few of them which, according to the Latin use, require more than four syllables to be taken into the inflection. Most of them have either four inflected notes, or a larger number of notes grouped so as to require four syllables only. The exceptions are one ending of the Third Tone, and some endings of the Fourth Tone, but these have been treated by Mr. Helmore so as to require only four syllables. If we look next at the Anglican chants now in use, we find that by far the greater part of them, have, in like manner, terminations adapted to four syllables. It is only some of the more modern chants that are *constructed* to take five or six syllables into the termination. The common opinion, indeed, is that this description applies to all Anglican chants; but I hope to make it clear that this too is a mistake. Hence it will follow that there is no need of different divisions for Gregorian and Anglican chants. If it be considered that Anglican chants are derived from Gregorian through the practice, common in the 16th and 17th centuries, of harmonizing these with the plain-song in the tenor, the conclusion to which I have come will not appear very strange, for there cannot be any natural improbability against children being reconciled to their fathers.

This will be a fit place for some reflections on the nature of chants in general. They all contain two elements, the reciting notes and the inflections. These two elements should be kept distinct. I do not mean that they should be separated by an interval of time, which is a common fault in singers, but that the recitation should not be mixed up with the inflections by the notes of the latter being divided among too many syllables. Such a mixture is one of the most incongruous

that can be imagined. It produces an effect which no musician, whose taste has not been depraved by bad training, can tolerate. For instance, the musical phrase



is perfectly unobjectionable, and will be found in many excellent passages of the great masters. But if we chop it up after this fashion,



the effect is such as would be worthy only of a comic or nursery song. It is, in fact, such mixing of recitation with melody, rather than any fault in the melody or harmony abstractedly, that makes the Te Deum from which the above passage is quoted, so contemptible. If we look on the other hand at the celebrated Miserere of Allegri, which is composed in the form of an elaborate chant for a double choir, we find both recitation and inflection, but not the least mixture of the two.

I shall not, of course, attempt to make this letter a complete treatise on chanting, but only take the opportunity of pointing out certain errors into which people are most likely to fall. With respect to the terminations of Gregorian chants, it is pretty well known that one of the rules respecting their use to Latin words is that a single monosyllable at the end of a verse, or the last syllable of a Hebrew word, is not to be reckoned in determining the place where the inflection is to begin. The spirit of this rule, as applied to English words, may, I think, be best expressed thus: *When the chant has a termination which requires four syllables, the inflection must begin on the second accented syllable from the end, not counting the final syllable, should that happen to be accented.* For instance, in the verse which ends "glad in Him with psalms," the inflection must begin on the word "glad," being the second accented syllable from the end, excluding the word "psalms." The only transgressions of this rule that are worth mentioning are those by Mr. Helmore in the case of the first endings of the fourth and fifth tones, and the second of the eighth tone; there are also a few instances in "The Psalter Noted" of the rule being transgressed with respect to the first ending of the eighth tone: the transgression consisting, in each case, in the final accented syllable being counted, and sung to two notes slurred together. But with regard to *mediations* of four notes, the inflection should begin on the second accented syllable from the colon, *in all cases*. Mr. Helmore has regularly done so, slurring together the last two notes of the mediation of the first, third, and seventh tones, when the last syllable of the half verse is accented. I have heard him found fault with for this, but my opinion is that it is quite justifiable to do so in setting English words, and that this is by far the best mode of treating such cases. I proceed to give my reasons for this opinion, believing that what I have to say will be found

worth reading by those who admire the ancient plain-song. Those who do not will find something more to their taste further on.

Let us take the case of the seventh tone, *pour fixer les idées*, as French mathematicians say. There are *three* different ways of chanting such a half-verse as

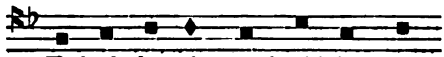
"Virgam virtutis tuæ emittet Dominus ex Sion"

to this tone. The one best known, probably, is that which makes the rise at the first syllable of *Dominus*, so as to divide the four notes of the mediation between six syllables. This is apparently the latest style, bearing a close analogy with Third-Pointed architecture. As in the latter we find huge windows filled with painted glass in a style by no means well suited to the material, so, in the sister art, we have the inflection extended over a large portion of the half-verse, and its musical effect in a great measure destroyed by the notes being minced up among so many syllables. There is indeed something good combined with this evil, namely, that the accent of the words is preserved, just as, in a Third-Pointed window, the drawing of the individual figures seldom offends against nature. Marbeck affords an instance of this style in his setting of the *Nunc Dimittis* to the seventh tone, in that he makes the mediation of the first verse begin with the word *servant*, so that there are six syllables to four notes, three of them being accented. In this he probably followed the general custom of his time.

If now we turn to the French treatise on Plain Song written by M. Allix, and approved by the Commission for the dioceses of Rheims and Cambrai, we find a very different mode of treating the Latin verse lately quoted. He says that the inflection should begin on the *last* syllable of *Dominus*, so giving only one syllable to each note, and cites early precedent for this treatment. There could hardly be a doubt that this was the early mediæval style of applying the notes in such cases, even if there were no external evidence of the fact, for it is thoroughly in accordance with the spirit of the First-Pointed period. As in the stained glass of that time, the figures are often not so well drawn as might be, but there is no excess of shading, or misplaced attempt at perspective, so, in the musical example, the rise on the final syllable of *Dominus* does not exactly suit the accentuation of the word; but, supposing a grammatical dispensation granted, the musical effect is perfect. I do not find any specimen of this style in Marbeck. It would have been inconsistent in him to have used it; besides that it was probably extinct in his time.

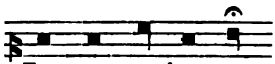
But there is a Middle style in the use of the tones, as well as in Pointed architecture. This seems to have prevailed extensively in France, and may still prevail, for anything that I know to the contrary. La Feillée lays it down expressly with regard to the mediation of the seventh tone, that a single monosyllable, or the final syllable of indeclinable Greek or Hebrew words is equivalent to two syllables. From the examples he gives it is plain that he does not mean that such syllables are to be sung to two notes, but that they are to be reckoned as two in determining the place where the inflection shall begin; so that only three syllables are necessary for the inflection in such cases,

instead of four. The notes which form the mediation of the seventh tone are then *f*, *d*, *e*, only. Thus, in the example from the *Dixit Dominus*, the words *ex Sion* only are sung to the inflection. Two examples of this style occur in Marbeck's notation of the Canticles. One is in the setting of the *Magnificat* to the first tone,



He hath shewed strength with hys arme;

where it is to be observed that this is a festal mediation, whose full form is *g*, *b*♭, *a*, *g*, *a*. The other instance is in the setting of the *Nunc Dimittis* to the seventh tone, where we find



For myne eyes have sene:

which is the very same form as that prescribed in like circumstances by the French authorities last referred to. There is no doubt that Marbeck chose these forms because of the shortness of the particular half-verses; but it is at the same time highly probable that they suggested themselves to him in consequence of their having been used in this country. Whether this style was intermediate or not in its origin to the two others, it certainly is intermediate in character; for it combines a just expression of the words with an unbroken flow of the notes.

I have only half finished what I have to say on the subject, but since it is now within a week of the time when the *Ecclesiologist* ought to be ready, and that week is Holy Week, I must break off my discourse at this point, and keep the rest for your June number.

Yours, &c.

S. S. Greatheed.

THE RESTORATION OF S. PAUL'S CATHEDRAL.

On Friday, January the 25th, the Messiah of Handel was performed in the cathedral church of S. Paul. We feel sure that all who are accustomed to regard churches with feelings of devotion would disapprove of this attempt to raise money at the expense of desecration: an attempt made worse instead of better by an ostentatious parade of the fact that the performance was a 'festival' one, and the day selected, 'the Feast of the Conversion of S. Paul.' The performance was an indifferent one, and its pecuniary result a failure. Public attention was, however, we hope, directed by it, and by the comments it called forth, to the disgraceful state of the cathedral, and the inability of the Dean and Chapter to do more than they have done without large assistance from without.

The general effect of the vast church, filled with people, was very

grand. The crowd and the cordon of gas round the dome, seemed to bring out more than ever the glorious proportions of Wren's masterpiece. We have no liking in general for what the *Times* calls "the free and joyous architecture" of the Renaissance. In S. Paul's cathedral, however, we have a most noble example—perhaps the noblest in Europe—of what a great architect may do, even in that style. He, "whose life," says Walpole, "enriched the reign of several princes, and disgraced the last of them," died in retirement, the victim of a cabal. His great work remains, bare and unfinished, as he left it. In justice to his memory, in justice to ourselves as a nation, we hope that our metropolitan church will soon take a worthier place among the great churches of Christendom.

The alterations have all been made with reference to the Special Services on Sunday evenings under the dome. The organ of the choir has been removed from the centre, and placed on the north side, 'according to Sir Christopher Wren's own plan,' says the Dean's circular, and a new organ, originally built by the Messrs. Hill, in the Panopticon, has been erected in the north transept.

Whatever Sir Christopher Wren might have intended to do with the organ, we are sure that he never contemplated the abolition of a choir screen. Nor do the Dean and Chapter. They propose in their circular to construct for the present a "light low screen." We hope to see something more than this. Colour is what is most needed in S. Paul's, and in no way can it be applied so well as by using coloured marbles. We would suggest some such idea as the following for a screen:—A plinth of black marble, from which should rise polished columns of serpentine and porphyry with gilt capitals, supporting a rich entablature of alabaster profusely gilt and inlaid with mosaic in the style of that opus Alexandrinum which has proved itself so effective and so durable in some of the Roman churches, as for instance in the Lateran, with a pediment over the central arch, as richly decorated as the architect chooses. Between the columns we would place rich iron railings gilded, *made to open for the service*, about 6 ft. high, with massive brass gates to admit to the choir; and at intervals along the top of the entablature standards for gas of brass or iron gilt—a mode of lighting which, at Ely, has been found very effective, and to enhance greatly the general effect of a rich screen. We have ventured to suggest this, because we were expressly struck at the performance by the very bald and un-church-like effect produced by the absence of a screen. In the original drawing exhibited at the Royal Academy there was a splendid and effective screen. Every one who has been in S. Peter's at Rome, will remember how that church is spoilt by the absence of one. Surely it should be a caution to us, how we reduce our S. Paul's to that level. Costly as such a design as we have imagined may sound, the materials are all to be got at hand, in England. Surely, *when once a beginning has been made*, people will give, one a pillar, another a capital, as has been done at Oxford in the new museum, and at Ely in the new carved subjects for the stalls.

We have already described the rearrangement of the stall-work, and we believe we are correct in anticipating that the plan determined

on for the embellishment of the choir will include a grand baldachino for the altar, which we should like to see placed on the chord of the apse at once. S. Paul's seems to us to be the very place for one of those gorgeous erections, which the taste of the last century lavished on our Gothic churches, where no one wishes to see them. Some such design was contemplated by Wren himself. I find it stated in Dugdale's S. Paul's,[1] that—

"the painting and gilding of the architecture of the east end of the church, over the Communion-table, was intended only to serve the present occasion, till such time as materials could have been procured for a magnificent design of an altar, consisting of four pillars wreathed, of the richest Greek marbles, supporting a canopy hemispherical, with proper decorations of architecture and sculpture; for which the respective drawings and a model were prepared.

"Information, and particular descriptions of certain blocks of marble, were once sent to the Right Reverend Dr. Compton, Bishop of London, from a Levantine merchant in Holland, and communicated to the surveyor; but, unluckily, the colours and scantlings did not answer his purpose, so it rested in expectance of a fitter opportunity, else probably this curious and stately design had been finished at the same time with the main fabric."

Some such design as this would form a fitting close to the long-drawn perspective of the cathedral.

The new organ has been placed in the south transept, and when the case has been completed, will have an extremely good effect, and admirably answer the purpose for which it has been erected. Shall we be accused of captious criticism if we suggest that the restorations should have ended, and not begun, with the purchase of an organ? An expense has been incurred which the Dean and Chapter know not how to meet, and all to gratify a popular cry for special services to the working classes, which the working classes are the last to attend or care for.

We now come to what seems to us of paramount importance, if S. Paul's is not for ever to repel by its coldness—namely, *the proper use of colour*. Hitherto the beautiful proportions of the church have been obscured, and the senses of the observers deadened, by the "horror of great darkness" that fell upon them when they entered. One uniform brown overspread the church. Wren intended something far different:—

"The judgment of the surveyor was originally, instead of painting in the manner it is now performed, to have beautified the inside of the cupola with the more durable ornament of mosaic-work, as is nobly executed in the cupola of S. Peter's, in Rome, which strikes the eye of the beholder with a most magnificent and splendid appearance; and which, without the least decay of colours, is as lasting as marble, or the building itself. For this purpose he had projected to have procured from Italy four of the most eminent artists in that profession; but as the art was a great novelty in England, and not generally appreciated, it did not receive the encouragement it deserved. It was imagined also the expense would prove too great, and the time very long in the execution; but though these and all objections were fully answered, yet this excellent design was no further pursued."

Instead of it, Sir James Thornhill painted the cupola in eight com-

[1] Ed. Ellis, p. 189, note.

partments with scenes from S. Paul's life, at forty shillings a square yard,[1] and in a style which time has only too carefully preserved.

Towards the latter end of 1773, a proposition originated with the Royal Academy for decorating the interior of S. Paul's with paintings. The idea was due to Sir Joshua Reynolds, who was chosen, with five other academicians, to execute the scheme. He and West were to have executed a design each over the doors leading respectively into the north and south aisles of the choir, near to the altar. Dr. Newton, the Dean, and the Chapter, approved the scheme. The King was delighted with it. But Terrick, Bishop of London, refused his consent, and the paintings were never executed.

Perhaps the world has suffered no great loss. We only allude to the subject to show that the idea of colour in S. Paul's is no new one. Although the circular speaks of "coloured decorations of the best character," none have as yet been executed. A great deal of gold has been applied to the mouldings which adorn the vaulting-ribs, and the edges of the shallow domes in the south transept-roof. Besides this, the same style of decoration has been adopted for the first bay of the nave, and for the whispering gallery. At present the effect is anything but good; it is cold, and unsuited to the place in which it is seen. The smoke and fog will soon, we fear, sully the purity of the cleansed stone, and the general effect is much better suited to a theatre or drawing-room than a church. But to be sure, it was only intended as a first step suitable to the funds in hand. We would respectfully suggest to the committee that, in a classical building, they should employ classical modes of colouring. It is now allowed by all that colour was largely used by the ancients; and even the actual tints employed by them have been discovered in fragments of buildings which have fallen face-downwards, and so been protected from the action of the weather. Such examples will be found amply given in the Duke of Serra di Falco's, Antichità di Sicilia, and the principles of their chromatic decoration are fully laid down in Mr. Penrose's Principles of Athenian Architecture. We long to see some of the brilliant scarlet and blue which they used applied to the mouldings of S. Paul's; additional brightness would thereby be given to the gold, and a feeling of warmth diffused over the entire church. Let only one piece be tried, over the organ, with borders of arabesque, just to show the public what a glorious result is within their reach, if they will only subscribe. Much also might be done, we think, by covering some of the broad open spaces on the walls with tints in harmony with those used on the mouldings. We would suggest blue and a warm brown, as an experiment. In so vast a church, everything must be done on a corresponding scale; and the great object to be aimed at is, in our opinion, the covering the cold, bare walls with a rich mantle of colour. This may be done in three ways:—

1. By painting and gilding the mouldings and cornices, on which we have given some remarks above.
2. By the use ofmarble.
3. By the use of mosaic.

Of all churches in Christendom that we have ever seen, S. Paul's

[1] Ellis's Dugdale, p. 182, quoting Lord Orford.

seems to offer the greatest advantages for the display of the two latter modes of decoration. A triforium runs round the entire church, broken into panels, which seem to have been expressly designed for the reception of marble slabs. Surely, when the great work is made known, numbers of the rich men who own the English quarries, would gladly offer a few slabs: and such is the variety of colours in the Derbyshire marbles only, that if no other were to be used, a very rich glow would be the result. We hope that the slabs behind the whispering gallery were only coloured as we see them now to show how very wretched anything short of real marble would appear. The less said about them the better; but generally we cannot help fearing that the present condition of the church will lead to the idea that there is a fear of positive colour, and that all which is contemplated is a very innocent use of a little gold here and there. Such of course is not the case, but it would be a pity if the notion gained currency.

Mosaic is no doubt costly. But would the rude and rough variety of it, the only variety available for use at a great height, be too costly? At S. Paul's-without-the-walls at Rome a series of medallion portraits of the Popes is now being put up so coarse as to be absolutely hideous when near the eye; but when placed at a height of 80 or 90 feet from the ground, the effect is admirable. They are made of tesserae, and not out of any natural stone, but a composition which can be coloured of any tint, each about ¼-in. square, or rather less. These are set in a bed of mortar, and the inequalities ground down afterwards.

The small domes of the nave and transepts seem to call loudly for fresco. Will not the Royal Academicians of England come forward as they did in 1773, and paint them? Fresco work is rapid when the design has once been agreed upon, and much of it can be done by an inferior hand. When the whole nave-roof of Ely Cathedral has been undertaken by one gentleman as a labour of love, and half of it completed, surely no one, equally capable, need shrink from so small an undertaking comparatively as one of these domes.

But of all means of decoration nothing can equal the employment of the richest stained glass. Let us only imagine the wondrously beautiful effect that the dome would present, if all its windows were filled with glass, and its walls and mouldings so enriched with colour as to harmonise with them; and if nave, transepts, and choir were each to open out from the central space with as brilliant a vista of gold and colour. The style of glass, should, we think, be the richest used at the Renaissance; clear, brilliant, and calculated to transmit as much light as possible in a flood of colour into the church. By all means let such glass as that in Peterhouse chapel be avoided. We will indicate a few examples.

In Italy:—

Santa Maria del Popolo, Rome. The glass is very fine, by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II. in the time of Raphael.

Santa Maria Novella, Florence.

The Duomo, Florence. Rather earlier, but well suited for imitation in S. Paul's, from the form of the windows, and general idea of the church.

The Cathedral, Siena: by Perino del Vaga. (1500—1547.)
Several churches in Arezzo: by William of Marseilles.
In England:—
S. George, Hanover Square,
S. Andrew, Holborn,
The chapel of Lincoln's-Inn, } London.
The chapels of Lincoln, Wadham, and Queen's Colleges, Oxford.
The east window of S. Peter's College Chapel, Cambridge: of Flemish glass.
Ely Cathedral: part of the west window.
King's College Chapel, Cambridge.
Lichfield Cathedral: the windows of the apse.
In Belgium:—
S. Gudule, Brussels.
Bruges: part of a window in the cathedral.

May all good angels defend us from anything so detestable as the present attempt at ornamental glazing in the large windows round the dome. We would suggest that some experiments be 'offered up,' as was done in Notre-Dame at Paris. Some of the huge figures of kings and prophets from Bourges and Strasburg were copied on thin canvas, and pasted against the glass. The effect was admirable, and the cost, of course, trifling. The committee and the public would thus be enabled to judge of the effect likely to be produced when the designs are executed in glass, and would be induced to contribute. Private munificence has, however, given two or three windows, and we hear that other persons have been stimulated to like actions. Will none of our great glass painting firms offer a window or two? To take the lowest view, the advertisement would be a good one.

A costly marble pulpit has been presented, in memory of a deceased Indian officer, Captain R. Fitzgerald, and stands where the temporary one used to be placed, namely, at the south-east angle of the lantern.

We must conclude by a most earnest appeal to every one who loves church architecture to help this good work. The Dean laments, in his circular, "that there are no capitular revenues available for such purposes, these having passed out of the control of the Dean and Chapter; and the Dean and Canons, with other members of the cathedral body, have not only subscribed largely, but are also at a great annual expense in maintaining the special services." Government is not likely to help, as it did to the building of the church; and therefore private munificence is all that they have to look to.

We subjoin the accompanying statement, which was circulated in the cathedral during the oratorio, that persons desirous of contributing may know to whom to forward their money.

"Donations will be received to the account of the treasurers of the S. Paul's Cathedral Fund by the following bankers: Messrs. Drummonds, Charing Cross; Coutts and Co., Strand; Goslings and Sharpe, Fleet Street; Hoares, Fleet Street; Smith, Payne, and Co., Lombard Street; Barclay, Bevan, Tritton, and Co., Lombard Street; Barnett, Hoare, and Co., Lombard Street; at the Bank of England; and at the Chapter House, 68, S. Paul's Churchyard, E.C., by William Calvert Shone, Secretary."

HEREFORD CATHEDRAL RESTORATION.

We are requested to give publicity to the following appeal.

"The Restoration of this Cathedral, under the direction of Mr. Gilbert Scott, commenced about three years ago, from funds arising out of the Fabric Estate belonging to the Dean and Chapter, and in a manner which the following statement will explain: These funds being now nearly exhausted, it becomes necessary to appeal to the County and Diocese at large, and to those of the public who take an interest in the restoration of the Mother Church of the Diocese.

"The object of this appeal is to raise funds for the purpose of completing works necessary before the Cathedral can be opened, and if possible, to enable the Chapter to undertake others which are thought desirable, but which must entirely depend on the success of this appeal, as to whether they can be undertaken or not.

"The Members of the Chapter have no wish to indulge in any particular fancies of their own in the Restoration of this Cathedral, but to follow the advice of their architect Mr. Scott; and, as far as possible, to preserve and restore those architectural features of the different parts of the building which belong to the respective ages in which they were built—thus making the whole a monument of the past, historical in its architecture, correct in taste, and true to the spirit and design of the original building.

"The Fabric Estate was encumbered with a debt of £8,000, incurred many years ago, and the interest on this sum paid out of its annual proceeds, left little towards present repairs. In the year 1856, the Chapter took upon themselves the whole of this debt, undertaking to redeem it by yearly instalments amounting to one twenty-fifth of the principal, which, with the interest, makes at the present time an annual charge upon their divisible revenues of upwards of £600. The amount already thus paid off, with the interest, somewhat exceeds £2,400. By providing for this liability out of the divisible income—which is tantamount to a large subscription on their part, continued over a series of years, the Dean and Chapter set the Fabric Property free from incumbrance, and in 1857 they obtained a private Act of Parliament, at a cost of £540, enabling them to borrow a sum not exceeding £13,000, towards the necessary repairs of the Cathedral, and on the security of the Fabric Estate. The amount thus raised to be repaid in 32 years by means of a Sinking Fund, according to the provisions of the Act.

"This sum of £13,000 will be nearly all expended on the contracts already completed or in progress, and which include the external and internal Restoration of the North Transept, the South Transept, the lesser North and South Transepts, the North and South Aisles of Choir, Bishop Stanbury's and Bishop Audley's Chapels, Bishop Booth's Porch, and the Great or Bishop's Cloisters, &c.,—all necessary and substantial, and at the same time, costly works.

"Mr. Gilbert Scott, in a recent report, places the remaining works under three heads.

"First.—Those which the Dean and Chapter may be enabled to execute out of their own funds—viz.: the flooring generally, exclusive of the Choir; the repairing and refixing monuments, &c.; all further necessary re-leading; further repairs of the stonework, &c. The cost of these works Mr. Scott calculates approximately at £2,600, and their execution the Dean and Chapter are prepared to undertake out of the resources still remaining to them.

"Second.—The second class comprises such works as are necessary, or of pressing importance—viz.: the fitting up and flooring of the Choir; the external Restoration of the stonework of the Tower; the lighting and warming of the Cathedral for Congregational use; the fitting up of the Lady Chapel for service for S. John's Parish, &c. Mr. Scott adds, 'The Restoration of the exterior of the Tower is very pressing, and should be proceeded with as soon as the present works are complete.' The total cost of all the works classed under this second head is estimated between £8,000 and £9,000, exclusive of the Organ, upon which a sum of £1,000 or upwards would require to be expended: for this a separate fund is being raised, and the management of it kindly undertaken by Sir F. Gore Ouseley, Bart., Precentor of the Cathedral.

"Under the third division, Mr. Scott specifies such works as are desirable for the perfect restoration, or for the improvement of the building, but are of a less immediate nature—viz.: addition of the leaded spire to the Tower, as it originally stood; the re-building of the West Front of Nave, and its restoration to its original length; improvements in Clerestory, and in other parts of Nave; estimated all together at £7,000.

"The undertaking of the works comprised under the two latter heads must necessarily be contingent upon the success of this appeal.

"Under these circumstances the Dean and Chapter feel themselves justified in appealing to the County and Diocese of Hereford, and to those of the public at large who feel an interest in historical monuments of this kind, and are willing and able to give a helping hand in placing them in such a condition as may preserve them to future generations.

"Signed on behalf of the Dean and Chapter,

"R. DAWES, Dean.

"*Deanery, Hereford,*
"*January,* 1861."

A DISCOVERY IN COBHAM CHURCH, KENT.

To the Editor of the Ecclesiologist.

Sir,—Those of your readers who are familiar with the church of S. Mary Magdalene, Cobham, either by actual inspection or from engravings, will doubtless have noticed a thickening of the wall at the south-east corner of the chancel. In the course of the present restoration, by Mr. G. G. Scott, the workmen's attention was called at this spot to portions of sculptured figures laid bare by them, and on proceeding to remove some considerable quantity of the added wall they came upon a small internal staircase east of the sedilia and piscina which had been thus blocked up most probably at the Reformation. The fragments of the images consisted of three female (or angelic?) heads, life size, very well and fully coloured, with parts of eleven smaller ones much mutilated especially in the emblems, so as not to be recognizable. One has a something (scrip?) depending from his right shoulder by a long leather strap and buckle, and in his right hand part of what may be either a pair of compasses or a pair of pincers, another has a part of what may be a pastoral staff. These figures are interest-

ing from their colouring, but the chief interest centres in the staircase, respecting the object of which if you or any of your correspondents can give information it will be very acceptable. This staircase, then, consisting of about seven or eight steps perhaps, rising from the chancel floor makes half a turn and comes to the face of the wall again to the west; there seem to be no signs in the masonry within of any work, at least of any magnitude, having been connected with it, nor has it any communication with the exterior. Many conjectures have been hazarded about its use; it has been supposed to have led to a pew, to a minstrels' gallery, or to have been connected with the infirmary of the adjoining College of Priests, but the state of the masonry within and without seems to negative these suppositions; access to the roof or screen behind the altar has been suggested, but its height and turning to the west do not accord with this. The most probable opinion as far as I can see at present is that which makes it lead to a kind of pulpit either for preaching or reading to the College of Priests assembled in choir; in that case a fragment of carved stone that was found may have served for a book-rest.

I am, Sir,
Faithfully yours,
R. P. Coates.

The Precinct, Rochester,
March 12, 1861.

ECCLESIOLOGICAL SOCIETY.

A committee meeting was held at Arklow House, on Tuesday, March 19th. Present, A. J. B. Beresford-Hope, Esq., President, in the chair, J. S. Forbes, Esq., Rev. S. S. Greatheed, Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. H. Sperling, J. G. Talbot, Esq., Rev. W. Scott, and Rev. B. Webb.

The minutes of the last meeting were read and confirmed.

R. J. Johnson, Esq., of 10, Belgrave Street, South, was elected an ordinary member.

Mr. Slater met the committee, and laid before them accurately-measured drawings of the Chichester spire, taken just before the fall. He mentioned that Professor Willis had been lecturing on the accident, explaining its cause, and showing it to have been inevitable. Mr. Slater exhibited various drawings of the college at Lancing, Sussex; and, in that for the hall, it was advised to leave out a circular window in one gable, in order to give ample room for a fresco-painting, and not to interfere with its effect by the glare.

The committee approved the choice of the cast of an angel from a spandrel in the north transept in Westminster Abbey, as the subject for the society's prize for coloured ornamentation for 1862, given in connection with the Architectural Museum.

Mr. G. M. Hills met the committee, and after some conversation on the fall of Chichester spire, exhibited his designs for a new girls' school in the churchyard of Kensington, and for some alms-houses at Pulborough, Sussex.

Mr. Bodley met the committee, and urged the importance of some steps being taken by English ecclesiologists to protest against the wholesale destruction of the original architecture, and especially the sculpture, of the finest French churches, under pretence of restoration. After much discussion, it was agreed that the officers should be appointed a sub-committee, to draw up a memorial to the Royal Institute of British Architects, requesting them to make a formal appeal to their French brethren on the subject. The committee examined Mr. Bodley's designs for the new church of All Saints, Cambridge, to be built opposite the gate of Jesus College. A strong opinion was expressed against moving the site of the church; and in favour of an alternative design for the tower, which had a lofty spire instead of a gabled capping. Mr. Bodley stated that it was proposed to make a kind of campo santo, with cloisters and a central cross, on the site of the present church.

Mr. Withers met the committee, and exhibited his designs for a chapel-school at Castell, Cardiganshire; for rebuilding the church of S. Nicholas, Monnington, Pembrokeshire; for the rebuilding of S. Dogfael's, Meline, Pembrokeshire; for the rebuilding of S. Teilo, Kilcheyden, Pembrokeshire; for the remodelling and partial rebuilding of S. Mary the Virgin, West Torrington, Lincolnshire; for a new school and master's house at Burgh-le-Marsh, Lincolnshire; and for a monument to the lord of the manor of Little Cawthorpe, Lincolnshire.

Mr. W. M. Teulon met the committee, and laid before them his designs for a private mortuary chapel at Bryn y Pys, near Wrexham, and for a well-house at Rossington, Yorkshire.

The Rev. J. H. Sperling exhibited photographs of his church at Wicken, near Bishop's Stortford, which was restored and enlarged by the addition of a western tower and spire from his own designs. He also showed photographic views of the rectory house built there, in which he was his own architect.

Mr. Burges met the committee, and brought a letter for the *Ecclesiologist* containing his observations on Florence on a late visit. He stated, in conversation with respect to the French mania for destructive restoration, that Avignon was about to be taken in hand by M. Viollet Le Duc.

The committee examined some specimens of a method of needlework, independently invented by Mr. A. Bell, which proved to be of the same kind exactly as that used at Cologne, for the hangings behind the stalls, noticed in a recent number of the *Ecclesiologist*. The work sent was part of a piano-forte-hanging, fancifully designed with singing-birds, and also a more ambitious design, for a banner, of the Annunciation, which was unfinished, but showed the method of working. Mr. Bell announced that he had taken the advice of the committee, and meant to exhibit the specimens at the Architectural Exhibition, in friendly rivalry with the Cologne specimens brought over by

Mr. Beresford Hope, and sent by him for exhibition in the Conduit Street gallery. The following is an extract from Mr. Bell's letter :—

"As far as I am concerned, however, the idea is quite original; but so far from taking any credit to myself for the discovery, I wonder that I did not think of it before. It seems so perfectly natural and reasonable in every way to me, occupied as I am in the study and treatment of glass, to apply the same principles of design to another material which offers advantages so precisely similar. The peculiarities and advantages of this system of working in silk and other textile fabrics, are so clearly stated in your publication, that there is little left to be said in those respects. The materials chosen may be expensive or the reverse, as circumstances may determine, and the work may be as elaborate or as simple as one likes, without materially affecting the general look of it, especially at a moderate distance. The colours to be attained are various, and always more or less brilliant and beautiful; and the ease with which they are to be worked up into figure subjects, makes one quite impatient of the mere diaper and sprig ornamentation with which we have been fain to content ourselves. I might perhaps just mention, that I am somewhat inclined to demur to any kind of shading as such. It seems to me that a perfectly flat treatment would be most suitable, and I think the black outlines should be kept so narrow as not to look like the lead in a window: otherwise the appearance would be simply that of a cartoon for glass, which should be carefully avoided. Great things can be done in the diaper way on dresses and background, &c., by means of stitching. Gorgeous altar vestments might be made in this way, and from its being susceptible of any amount of boldness, it is certainly most suitable for curtains and hangings. I am anxious, however, to see this kind of thing adopted for *domestic* as well as *ecclesiastical* purposes, choosing, of course, appropriate subjects in either case."

A letter was read from J. Norton, Esq., enclosing a new prospectus of the Arundel Society, announcing the appearance of the publications of that Society for 1860, and giving the information that for 1861 the Society would begin the series of frescoes from the Brancacci chapel in the church of the Carmine at Florence.

Letters were read from J. P. St. Aubyn, Esq., (announcing that nothing more had been done about the Temple church porch,) from Messrs. Lavers and Barraud, from W. E. Flaherty, Esq., from Joseph Clarke, Esq., (about a fresco for S. Alban's, Rochdale, and a new church at Point de Galle, Ceylon,) and from E. R. Robson, Esq., (urging the committee to depute one of their body to visit Hexham, Brinkburn, and Durham.) The following letter, also from Mr. Robson, relates to the pavement of S. Remi :—

"*To the Committee of the Ecclesiological Society.*

"GENTLEMEN,—At your request I have considered more fully the subject of the publication of the tracings taken from the pavement of S. Remi at Reims. The suggestion made by a member of the committee to photograph on wood for the purposes of wood-cutting, appears to me incapable of realization. I do not know whether, as yet, the first process has been *satisfactorily* accomplished, and assuming even that it has, the second would be found difficult and the result inaccurate, because the wood-cutter would have no sharp lines to work upon. It is my own opinion that the entire pavement is worthy of publication in the form of full-sized outlines, with a plan and description accompanying. The price might be one to members of the Society and

another to the general public. If you think that this is within the limits of possibility I should be happy to visit Reims again in the course of the year and complete the set of tracings. The subjects are in number forty-eight, and make, with the squares of foliage, altogether sixty-six compartments. Some of them, *Super Flumina* and others, being cut in two, render it more than probable that the pavement is not now in its original position.

"I am, Gentlemen,
"Your most obedient servant,
"E. R. ROBSON.

"*Durham, March 6th*, 1861."

The Rev. R. P. Coates, of the Precinct, Rochester, wrote respecting a discovery on the south side of the sanctuary in Cobham church, Kent. He was requested to furnish the particulars to the next number of the *Ecclesiologist*.

Mr. J. S. Walker forwarded a prospectus of his architectural sketches in Worcestershire to be published by subscription.

Letters were read from E. S. Grindle, Esq., Secretary of the Oxford Architectural and Historical Society, from J. W. Clark, Esq., and from M. J. Lomax, Esq.

The committee examined the designs by Mr. St. Aubyn for an inexpensive new church, estimated at only £700, to be built at South Thringstone, Whitwick, Leicestershire.

The committee also examined some drawings by Mr. G. Truefitt, for a Pointed house, now building at Muswell Hill, at a cost of £800. Mr. Truefitt also sent a series of designs for works in brass, which have been executed by Messrs. Johnston Brothers, and which will be exhibited in the Architectural Exhibition for the present year.

A letter was read from Mr. R. J. Johnson, expressing his regret at being hindered by business from meeting the committee and explaining to them in person a series of beautiful architectural drawings of Hexham church made by him before the recent "restoration." The committee could not but wish very strongly that these admirable drawings might be published. An extract from Mr. Johnson's letter is subjoined:—

"The reason why I submit them is, that, as I have lately seen several controversial papers in the *Ecclesiologist* on the subject of the recent restorations at Hexham, it occurred to me that it might be of use to the committee to have before them accurate drawings of the building to enable them to form a conclusion as to the points at issue. The drawings were for the most part finished on the spot, and may be relied on for their accuracy. When they were made it was my intention to publish them, but I see Mr. Dobson, the architect who has built the new east end, proposes to issue illustrations of the building, and it therefore seems unnecessary, as it would also be unbecoming in me, to pursue my original project. The restorations were going on while I was engaged in these drawings.

"Among the drawings sent is one of the curious 'Fried stool' or sanctuary-seat, which used to be fixed in the north aisle of the choir, before the restorations. It has been removed along with the remains of two curious chantries, and laid aside (at least when I was last there it was so) in the south transept, having been broken in two in the process.

"I am, dear Sir,
"Yours faithfully,
"ROBERT J. JOHNSON."

The Committee examined some cartoons of stained glass by Messrs. Lavers and Barraud, for the following churches: a window at Bromsgrove church, Worcestershire, containing medallions of fourteen scenes from our LORD's life. A window, just completed, for Landford church, Wilts. Two cartoons from windows lately sent out to Baltimore. Sketches and photographs from windows for Cobham and Wrotham churches in Kent. The designs of these, by Mr. Barraud, Mr. Allen, and Mr. Westlake, are of high excellence.

A letter was received from the Abbé Xavier de Montault, suggesting an exchange of publications, which was agreed to.

It was agreed to hold the Anniversary Meeting at the rooms of the Architectural Union Society in Conduit Street on June 5th or 6th: and the subject for discussion was settled to be the Destructive Church Restoration encouraged by the French Government.

THE OXFORD ARCHITECTURAL AND HISTORICAL SOCIETY.

THIRD Meeting, Michaelmas Term, Nov. 28, 1860, the Rev. the Master of University College, in the chair.

The following officers for the ensuing year were elected:—

PRESIDENT.

The Rev. the Master of University College.

AUDITORS.

The Rev. the Principal of S. Edmund's Hall.
The Rev. Dr. Bloxam.

NEW MEMBERS OF THE COMMITTEE.

Rev. P. G. Medd, M.A., University College.
Rev. W. W. Shirley, M.A., Wadham College.
Rev. M. Pattison, M.A., Lincoln College.
E. W. Urquhart, Esq., Balliol College.
J. R. Stewart, Esq., Pembroke College.

The following gentlemen were elected members of the Society:—

L. Gurney, Esq., Balliol College.
Rev. Capel Cure, M.A., Merton College.
N. Bond, Esq., Oriel College.

After some remarks from the chairman, thanking the Society for re-electing him as their president,

The Rev. J. W. Burgon offered a few remarks upon a series of rubbings which he had made of inscriptions on the marble and stone slabs which covered the graves of the early Christians in the catacombs.

In introducing the subject he laid stress upon the fact that the Jews introduced the custom of burying their dead in underground vaults. The catacombs were not confined to Rome, but were found elsewhere, in fact, wherever the Jews had settled. Those at Naples, for instance, were far grander, though less extensive, than those at Rome. He re-

ferred to the soil of Rome as of volcanic origin, i. e. composed of tufa, which had the appearance of rough red sandstone, very easily cut, but the mark of a knife or chisel once made would last for ever, if not touched. The Jews, who were among the earliest converts to Christianity, had a catacomb outside Rome, and continued their practice of burial; that is, they dug an entrance with steps leading down to a passage. This passage was about six feet wide, but in height sometimes not sufficient for a tall man to walk upright without knocking his head against the roof. On either side a series of recesses were cut out of the solid tufa to receive the corpses exactly which were to be placed in them. From six to eight of these recesses were found placed one above the other, thus forming a complete network. He would not venture even an approximate calculation as to the length of the passages or the number of the tombs. Of the latter probably there were some millions, and the former might extend to hundreds of miles. Unfortunately, however, all the tombs had been rifled. For the first three or four centuries after the Christian era persons were buried in them. In the fifth century they were regarded as shrines, and cared for. In process of time, when Rome was invaded, everything valuable was taken out from them. Then later still, when the worship of relics became so common, the bones were taken and sold; and this went on for a series of years. Bosio, in the sixteenth century, drew attention to them; but a new day seemed to have dawned, and they were now being thoroughly explored.

The mouth of each tomb was filled up with a slab or tiles, but nearly in all, unfortunately, the slabs had been removed; and although they were preserved in museums, from the fact of their original positions not having been noted, they had lost most of their interest.

He then referred to what were called instruments of torture which had been found, but he thought were simply instruments that had been used by the heathen in their sacrifices.

He then proceeded to explain the inscriptions which were hung round the room, and which were careful rubbings from the slabs which were preserved, chiefly in the Jesuit's College, S. John Lateran, and the Vatican. He considered the date of the greater number of them to be about the time of Constantine.

He began with the simple inscriptions of the bishops Eutychianus, Anteros, Cornelius, Lucius, and Fabian, but suggested that the inscription was probably added some years after the decease of the person it commemorated. He then proceeded to some of the more curious Jewish inscriptions, on which the commonest symbol was the seven-branched candlestick. To one of these, in which the inscription was both in Greek and Latin, a few Hebrew words were added, one of which he showed was the precise equivalent of the "In pace;" and no doubt the origin of this most common termination of an inscription was Jewish.

The D.M., i. e., the Diis Manibus, he remarked, was very common on even Christian tombs, but meant nothing more than now is meant by reference in poetry to urns and shades. One inscription, that of Faustinus, simply stating that "he had bought this tomb, the bailiff

being witness," he thought would have provoked hostile criticism even in a modern cemetery.

He pointed out several of the symbols, monograms, &c., such as the bird, the bird and leaf, the ☧, the Ichthus, the ship, and the figure holding up the hands. In one place he pointed out the raising of Lazarus, as a fair type of the attempt to represent scenes from Scripture.

On one of the tombs the word *cupella* occurred, signifying clearly a grave; and he would venture to suggest the connection between this word and *the chapel*, because where there were graves there was probably a place of worship.

The President thanked Mr. Burgon for his very interesting remarks, and commented on the extreme value of having careful rubbings from the originals. He said a few words upon the palæography, also on the simplicity of the epitaphs, and on the common use of the ☧, which he had seen instances of in this country belonging to a far later period, as at Bakewell, in Derbyshire.

Mr. J. H. Parker made some remarks upon the bird with the olive-branch as emblematic of "peace;" and the "uplifted hands" as representing the Oriental mode of prayer. But he would especially call attention to the crypts of England, as having had their origin in imitation of the Roman Catacombs. They were used for relics till the thirteenth century, when, not being found sufficiently capacious, they were superseded by side chapels. He considered that the catacombs themselves continued in use as burial-places to a much later period than is commonly assigned to them; and he exhibited a drawing of a doorway from one of them, of a peculiar form, which could not be otherwise than mediæval. He also exhibited a copy of a pattern painted on one of the sides, which confirmed this view. He then commented upon the approaches to the catacombs; he had only in one instance found an ancient approach. All the present entrances he considered modern. The air-holes were no doubt original, and he thought in many cases the only approach to the lower passages was by descending the shaft by which the tufa had been removed.

Mr. Westwood made some curious and interesting remarks upon the palæography, which he considered to extend over several centuries, and drew attention to the fine bold style of one of the inscriptions, which he considered the earliest of those exhibited. In concluding, he hoped that this fine collection of rubbings would be given to the University, and be placed in the room in which they were assembled, under the care of the Architectural and Historical Society.

After some further remarks from the President, the meeting (the last to be held this Term) was adjourned.

First Meeting, Lent Term, Feb. 5, 1861; J. H. Parker, Esq., F.S.A., (Vice-President,) in the chair.

After the list of names of members had been proposed, to be balloted for at the next meeting, the chairman begged to call the attention of the Society to the very beautiful collection of photographs which were being exhibited in London, belonging to the Architectural Photographic

Association. He then called upon the Rev. W. W. Shirley, M.A., Wadham College, who read a very valuable paper "On some Questions connected with the Chancellorship of Becket."

He began by showing how mediæval history had suffered from the drawing of an arbitrary line of demarcation between ecclesiastical and secular history. In the case of Becket, he said,—

"Our estimate of him is certainly more rational than that of our fathers. After three centuries of adoration, and three of general anathema, he is at last regarded as human—as a man, in the estimate of his unbiassed contemporaries, of great faults, not eminent for holiness, not even for singular asceticism, but yet a man of noble qualities, of a rare and lofty spirit, and of a genius which has had few equals. Still, however, we continue to look at him, as I cannot but think, too exclusively from an ecclesiastical point of view. For though the ecclesiastical side of his career is unquestionably the most brilliant, I believe that a more careful study of the secular part of Becket's life would yield results of considerable importance. It would prove, I think, that his chancellorship was an epoch in the constitutional history of England, and that he himself was one of the few mediæval statesmen to whom a well-defined civil policy can be justly ascribed."

He then went on to discuss the following three questions, namely:—"Whether the chancellorship of Becket left any permanent traces of itself, 1st, in the *status* and office of the chancellor; 2nd, in the constitution of our courts of justice; 3rd, in the character of the common law?"

Before entering upon the first of them, he showed what were the functions to which the predecessors of Becket were called, under the title of chancellor.

"Originally," he said, "the chancellor was far from holding the first place. He was the king's principal chaplain, keeper of the chapel royal, confessor to the king,—keeper, in other words, of the royal conscience,—and his secretary,—an important person certainly,—and one of the seven great officers of the crown; but still, according to Lord Campbell, holding only the sixth place among them. Indeed, only a very few years before the accession of Henry II., Roger, Bishop of Salisbury, when himself the treasurer of the kingdom, was able to obtain the humbler post of chancellor, first for his nephew, and afterwards for his natural son.

"It is evident, however, at a glance, that under the earliest Plantagenet kings the position of the chancellor has undergone a material change. He exercises considerable judicial functions; his political activity is constant; during the absence of Richard I., the regency is committed to the justiciar or chancellor, apparently as to the two first officers of the crown, and the precedent is followed by King John.

"Fortunately we are not left to conjecture the time when this change took place. One of Becket's biographers states plainly that he was, as chancellor, the second subject in the realm.

"And another of them, Becket's own secretary, speaks of the office 'which is now called the chancellorship;' implying that it was a new

one, although, as we know, the chancellor had, under all the Norman kings, if not earlier, been one of the seven great officers.

"These facts, coupled with what we know of the chancellorship under Stephen, render it, I think, almost certain that, during the tenure of Becket, the chancellor was raised from the sixth place to the second. There are even reasons for conjecturing, with some plausibility, the exact year of the change to be the second of Henry II."

He also pointed out that Becket discharged, as chancellor, some duties unknown to his predecessors.

He then passed on to the second question, and gave a slight sketch of the origin of the courts of appeal, especially referring to the King's Court, (*Curia Regis.*) On this latter subject he said:—

"There seems, therefore, to remain but one conclusion, namely, that the new court was created by Henry II. very early in his reign; and we may add, I think, without hesitation, at the instigation of Becket. It was at least established while his influence with Henry was paramount; and the few extant records of its early proceedings bear evidence to his activity in it. If so, however, we owe to him one of the most remarkable gifts ever bestowed by any statesman upon this country. The *Curia Regis* has been subdivided, but it has never been abolished. The Queen's Bench and the Court of Common Pleas are the creation of the genius of Becket."

Referring to the third question, he spoke of the fundamental changes which are known to have passed upon the English law during the reign of Henry II., and gave reasons why he thought they were effected by the judicial operation of the *Curia Regis* more than by regular legislation. He especially laid stress upon a passage in the *Polycraticus*, by John of Salisbury, from which it would appear that the beginnings of those changes were to be ascribed to Becket; and if so, "he was, more than any one man, the founder of our common law." In conclusion, he said:—

"Three great steps in the building of our Constitution may thus be ascribed, if I am not mistaken, with more or less of probability, to the genius of Becket: the advancement of the chancellorship in rank and power, the establishment of the *Curia Regis*, and the foundation of the common law. Add to this, what I have not spoken of this evening, the substitution of scutage for feudal military service, and the splendour of his foreign policy, and enough has surely been said to show that the archbishopric of Becket is not the only portion of his career which is worthy of an attentive consideration."

The Rev. C. W. Boase asked whether the power exercised by Alfred was not greater even than that exercised by Henry II. in annulling bad "customs."

The lecturer said a few words in reply, on which a short discussion ensued.

A vote of thanks to the Rev. W. Shirley, on the motion of the chairman, was carried unanimously.

The next meeting will be held on Tuesday, Feb. 19.

CAMBRIDGE ARCHITECTURAL SOCIETY.

On Thursday, Feb. 28, the society met in the Philosophical Society's rooms. The Rev. G. E. Corrie, D.D., Master of Jesus College, and president of the society, in the chair.

The Rev. H. R. Luard, M.A., Trinity College, then read a paper on the church of S. Apollinaris at Ravenna, which he had visited some time ago. The paper was illustrated by some beautiful engravings of the frescoes and other details, as well as by general drawings.

On Thursday, March 14, the society met in the Philosophical Society's rooms; the Rev. H. R. Luard, M.A., Trinity College, in the chair.

The Rev. G. Williams, B.D., King's College, then read a paper, giving a further account of his ecclesiological researches in Georgia. He described at some length the convent of Saphara, which is dedicated to S. Mary the Virgin, and has within its walls several small chapels, besides a church of larger size. The church is dedicated to S. Saba, a saint of Palestine. This attests the frequent pilgrimages of the Georgian Christians to Palestine during the Middle Ages. The church is similar in plan and general arrangement to many others in the country. The outer walls form a parallelogram, but it is divided into nave, transepts, and chancel, forming a Greek cross, with a central lantern. The aisles have lower lean-to roofs. The eastern terminations are all apsidal internally, but the parallelogram is unbroken externally. There is a curious porch at the west end, and the chapels of S. Maira and two others are built against the church. Two or three other small detached chapels remain within the walls of the convent, and a castle guards the whole. The ruins of several domestic buildings may be traced, and Mr. Williams thought he discovered the site of the refectory, but could not be certain.

Mr. Williams then gave a shorter account of the small churches of Tsounda and Wardzia, the former of which is partially a fortress, and the latter one of the rock-hewn churches; and contains the mausoleum of Queen Thamar. All these churches were illustrated by drawings.

After a vote of thanks to Mr. Williams, the meeting adjourned until next term.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

The annual meeting of the society was held at the College Hall, January 24, 1861. The chair was taken by R. Durant, Esq., in the absence of the Right Hon. Sir John Coleridge, who had been expected to preside. There were also present—Lieut.-Colonel Harding and the Rev. J. L. Fulford (Honorary Secretaries), Dr. Pennell, Charles

Tucker, Esq., Rev. George Kennaway, Dr. Miller, J. Hayward, Esq., Rev. L. Pennell, T. G. Norris, Esq., W. Crabbe, Esq., E. Ashworth, Esq., H. S. Ellis, Esq., J. De La Garde, Esq., the Rev. T. Bremridge and others.

The Rev. J. L. Fulford read the annual report of the committee, from which we give the following extracts:—

"Your committee feel that, though there is much to be done, they cannot be blind to the fact that their work is very different now from what it used to be. There are, we know, many churches as yet unrestored, and many still bearing few visible marks of their being houses of GOD; there are many deformities to be removed, and there must be much change wrought in the internal arrangements of many churches before they fully harmonise with the lawful and prescribed ritual of the English Church. But when plans either of proposed restoration or of new work are laid before your committee, there is far less need of the office of the critic than there used to be. There may be points that we might desire to have otherwise, but striking faults are by comparison rare. This is as it should be. It is the work of our architects to give us good and correct designs. A committee may, and often does, notice some point which may have been overlooked; but the designs ought to be, must be, the architects'. The credit of them, and the responsibility, ought to be theirs. They are engaged in a noble cause, and they ought, and they very often do, feel it so to be. Your committee are confident that, at this present time, a great weight of responsibility rests upon our church and mediæval architects. In very many cases, in nearly all it may be, not only the general character but the internal arrangement of our churches depends upon the design given by the architect.

"In reference to mediæval domestic architecture, there is even more depending upon the acts of our architects. It rests with them to prove, that all the principles of mediæval architecture may be applied to the dwellings of the rich and of the poor, without any loss of modern comforts and modern conveniences; and though no encouragement ought to be given to the effeminate luxuriousness of modern life, yet a mediæval house may be made as luxurious as any 19th century man can require. If a mediæval house is cold or draughty, the fault is not in the style but in the arrangements of plan.

"The parish church of Silverton has been entrusted to one of our members, Mr. Ashworth; whilst the large church of Great Torrington is in the hands of Mr. White. The amount of work to be done in this latter church depends upon the amount of funds which may be forthcoming. Very much needs doing there; there are pews of all sorts and sizes, large western galleries; there is no east window, the pulpit is in front of the altar, and the windows throughout the church are without mullions. Your committee believe that this church will be found to be in the main Middle-Pointed work.

"During the year three memorials have been placed in our beautiful cathedral, memorials of a very widely differing character, taste and feeling: one at a comparatively small cost, the other at a somewhat unusually large one; the one a painted window, by Messrs. Clayton

and Bell, to the memory of a prebendary of that cathedral, a proctor of the parochial clergy in the convocation of Canterbury, a faithful parish priest, known to very many and where known loved; the other a compound of marble and bronze, which the mediæval school certainly repudiates, which the naturalistic school will certainly not claim —palm trees and mounted lancers are not usually about equal height —in memory of men who endured much and fought nobly for their country. They certainly do deserve something better than that which commemorates their deeds. At best it is but a patch upon the walls, disfiguring even the mere ashlared freestone. Your committee are only grieved that good intentions should have been so badly carried out, and so much money has been so ill spent.

"And here your committee cannot forbear alluding to the loss of one of the earliest members of our society. The Dean of Exeter was a vice-president in 1842, and read a paper on the internal arrangement of churches at our first public meeting. Of late years he has been prevented from openly working with us, but has not on that account felt less interest in our proceedings.

"The society's publications have tended in no small degree to raise and maintain its character with kindred bodies, few of whom have been able to issue works so fully and richly illustrated; indeed, surprise has frequently been expressed at its ability to produce such works. This has not been effected without much care on the part of the committee, and not without liberal contributions from some of the members towards the illustrations and funds of the society. It has been the desire of the committee, if possible, to publish a part annually, but they found that the funds of the society would not admit of this, unless not only its size but its richness of illustration were greatly lessened; and as one of the objects of the society, as stated in its rules, is the "occasional publication of transactions and accounts of ecclesiastical and domestic edifices, as the funds of the society shall admit," they thought it better to persevere in the course they commenced, rather than to issue works of inferior character. The treasurer's report will show that, after payment of all claims (including nearly all the expenses of the part of the transactions now ready to be delivered), the society has a small balance in hand, and as there is a large stock of unissued numbers, which are from time to time purchased by new members, and thereby add to its resources, the committee hope that, with a continuance of the kind aid they have hitherto received towards the illustrations, they shall be able to publish as frequently and as well as they have hitherto done."

Dr. Miller moved and Dr. Pennell seconded the adoption of the report.

The motion was carried.

Colonel Harding said it was with great regret he had to announce the absence of their excellent friend, Mr. Miles, the treasurer of the society, who was unable to attend through illness. Mr. Miles had, however, requested him to state that the funds of the society were in a healthy condition.

Col. Harding added that he had much pleasure in presenting to the

society a beautifully executed drawing of the screen of Burlescombe church. The drawing, which was illuminated, was the production of Mr. W. J. Tanner, an artist residing at that place. He had a letter from Mr. Tanner, from which he ascertained that the screen was supposed to have been erected about the time of Henry VII., and had originally been highly decorated. During the dark ages it had been painted white; but the colours came to light in the year 1845, since which time they had been renewed under the superintendence of Mr. Tanner. He (Col. Harding) would suggest that the drawing should be put into a light frame, glazed, and hung up in that room. It was a very elaborate and careful work, and was a pattern to all amateurs.

T. G. Norris, Esq., observed that fourteen years ago Mr. Tanner commenced his career as an architectural artist, in a way in which a thousand others might render that society great service, by making memoranda, having reference to his own parish church, in an illustrated form, and forwarding them to the society. A book containing some of these memoranda he held in his hand, and the drawing which had just been presented to the society, showed how great progress he had made since that time. Mr. Tanner was not now an amateur. The church was a very interesting one, and, as it was not more than four miles from the railway, the members of the society would do well to visit it.

The Secretary also presented a drawing of an old table of stone, inscribed, recently found near the residence of Sir Walter Raleigh. He described the stone as an interesting relic, which he supposed to have been brought over from Ireland. A gentleman who had written to him on the subject, held the opinion, however, that it was a Dartmoor stone. The stone was at present on its way to London.

The Rev. F. C. Ingestre was proposed and approved as a member of the society.

Dr. Pennell proposed the election of the following gentlemen for the year:—Patron: Right Rev. the Lord Bishop of Exeter. President: Right Hon. the Earl of Devon. Vice-Presidents: Hon. Mark Rolle, Rev. Preb. Mackarness, Sir G. Stucley Stucley, Bart., Rev. Philip Freeman. Secretaries: Lieut.-Col. Harding, Rev. J. L. Fulford. Treasurer; W. Miles, Esq. Curator: T. G. Norris, Esq. Architect: J. Hayward, Esq. Committee; The Ven. the Archdeacons, Canons in residence (being subscribers), Secretaries to the Church Building Society, John Carew, Esq., W. B. Crabbe, Esq., J. De la Garde, Esq., Rev. H. T. Ellacombe, Rev. P. Freeman, John James, Esq., George Kennaway, Esq., J. Northmore, Esq., Rev. W. Radford, Rev. C. C. Turner, Rev. W. Wills, Rev. P. Williams.

Dr. Miller seconded the proposition and it was carried.

The Chairman was obliged to leave at this juncture; and the chair having been taken by Mr. Crabb, Mr. Ashworth read a paper on "The Variety of Churches," and Mr. Norris a paper on "The Decent Adornment of Churches," after which the meeting terminated.

NEW CHURCHES.

All Saints, Cambridge.—We are particularly glad to see the powerful designs made by Mr. Bodley for this church. In many respects we disapprove of the removal of the church from its old site, and we heartily wish that Mr. Bodley might be allowed to rebuild it where the present church stands. We are sure that, in combination with the Master of Trinity's new Hostel, and the colleges of Trinity and S. John's, a new church on this spot, especially if it had a lofty spire, would make a most striking architectural feature. But if it is determined to remove the church, we think that the new site, which is just opposite the gateway of Jesus college, is a very good one. The north façade of the church will align with the street, and its tower (which Mr. Bodley judiciously places at the north side of the west front) will be a conspicuous object to any one going down Jesus Lane. The designs before us give alternative cappings for the tower, a massive gabled saddle-back roof, and a lofty spire. We much hope, considering the paucity of spires in Cambridge, that the latter design, though a more expensive one, will be adopted. The plan comprises a nave and aisles, about 90 ft. long by 50 ft., the aisles being unusually narrow; a chancel, 31 ft. by 25 ft. 10 in., with organ-chamber on the north side, and aisle and vestry on the south; and an engaged tower at the north-west angle, projecting boldly from the line of the aisle. The ritual arrangements are all that can be desired: though we rather prefer an alley between the seats in each aisle to the plan of making the passages close to the aisle-walls. The style is an early and somewhat austere Pointed, with many features borrowed from the French Gothic. The windows are of the earliest Geometrical form, with plate-tracery. The arcades have bold and lofty arches, rising from low shafted piers. The chancel-arch has coupled shafts of coloured marble. The east window is a large, unequal, marble-shafted triplet, nobly lifted up in the wall, with ample reredos-space below. Externally, a surface-arcade runs below the sills of the eastern triplet, above a battening of the basement wall. The west façade, flanked by the tower, displays a circular window, of early plate-tracery, above a couple of two-light windows, with a doorway below. There is no clerestory, the nave-roof, which is very lofty, being continued down over the narrow aisles. The aisle walls have good early traceried three-light windows, divided by buttresses, which rise from the battened basement. The chancel window on the north side is a fine composition of an octofoiled circle above two plain lights. On the south side there is a kind of hooded clerestory, above the constructional sedilia and the arch to the school-children's aisle. The detail of this fine design is of the best kind throughout; and every morsel of it shows thought and care on the part of the architect. We notice that the tympanum of the chief entrance, which is under the tower, will contain a bas-relief. Mr. Bodley has availed himself, with great judgment, of

the facilities for architectural decoration afforded by the local material, *chunch*. Unfortunately, no part is groined,—not even the sanctuary. The general effect of this church, with its great height, severe outline, long unbroken line of roof, and its great breadth, will be very imposing. The tower will at present not be carried higher than the lowest stage. Of the two alternative designs for completing it, the saddle-back roof, though dignified and impressive, is not very much to our mind; but the feeling of the other design, with its grandiose, plain lower stages, its enriched belfry windows, and its fine broached octagonal spire, is in all respects admirable. We shall hope to speak with more detail of this church some day from actual inspection. Some of the woodwork, we may mention, seemed to us wanting in grace of outline.

S. ——, South Thringstone, Whitwick, Leicestershire.—A small new church, designed by Mr. St. Aubyn, to hold about two hundred and fifty persons. The plan is unusual: a broad nave with shallow transepts, a round-ended sanctuary, and a round-ended vestry on its north side; the eastern half of the transept being treated as a chorus cantorum. The objection to this is that the constructional and ritual choir are needlessly disconnected. As is usual with churches of this exceptional plan, the effect of the intersection of the roofs over the transept is far from pleasing, and the roofing of the apse makes any dignified east window impossible. The design, however, is plain and good; some lines and patterns of red brick being used in the interior. The windows, buttresses and all, are of red brick,—very effective, considering its cheapness. A single wooden bell-frame pierces the roof, being supported internally by the last but one truss of the roof from the west end. The whole cost of this inexpensive church is £700: the walls being of rough Forest stone, and all the dressings of red and buff bricks.

S. Mary, West Torrington, Lincolnshire.—The remodelling and almost entire rebuilding of the present miserable church of this village by Mr. Withers may fairly be called a new church. The plan consists of chancel, nave, south-west porch, and west bell-cote. The latter is well treated. The west wall is thickened between two buttresses. Above the west window a single buttress rises from the set-off of the thickened wall to the middle of the double bell-cote above. The style is rather Late Flowing-Pointed, almost reaching Flamboyant in the east window. Two flat-headed windows in the south wall of the nave are retained, or copied, from the former church. The chancel-arch seems to us to affect rather too early a type, being First-Pointed, with shafted and banded piers. Nor do we like the nondescript-headed doorway in the sacristy. But the internal arrangements are very good; and there is a good simple reredos introduced under the east window. The woodwork throughout the church is excellently designed.

S. Nicolas, Monnington, Pembrokeshire.—In this church, by Mr. Withers, which we noticed in August last, the bell-cote is now, from peculiar circumstances, moved to the west gable. It is a single bell-cote, of massive design, rising well from a sort of thickening of the west wall, which is pierced by the west window. We have only to rep at our commendation of the architectural and ritual features of this unpretending little church.

S. Dogfael, Meline, Pembrokeshire.—We have once before noticed this design, by Mr. Withers, from the first sketches. Some alterations have been made, from a consideration of the exposed situation in which the church will stand. The building now consists of a short nave, with an apsidal chancel, and a very low bell-cote crowning the west gable. The whole design is very effective, as a most simple, and yet correct, church for a very small parish. The detail is good Middle-Pointed, and the levels of the site are well treated. The interior arrangements are excellent.

S. Teilo, Kilrheyden, Pembrokeshire.—Some works designed for this church in 1857, and then noticed by us, have been suspended; and now Mr. Withers has made plans for an entirely new structure. They comprise a nave, 63 ft. by 26 ft., a chancel 25 ft. 6 in. by 17 ft. 6 in., a vestry on the north-west of the chancel, a south-west porch, and a western bell-gable. The ritual arrangements are scrupulously correct, with reredos, foot-pace, well-developed sanctuary and rail, stalled chancel, with an ascent of four steps under the chancel-arch, and a pulpit at the north-east angle of the nave. The style is a vigorous Early Pointed, with plate-tracery, and a very effective east window. The ground sloping rapidly to the west, the level of the west end of the church is very high; and there is an ascent of five steps to the porch, and two more under the doorway. There is a good chancel-arch, with shafted and banded piers. There is also a constructional reredos. The bell-cote, pierced for two bells, is particularly pleasing, from its simplicity and effective outline.

S. Alban, Rochdale.—We are glad to hear that it is proposed to decorate the chancel of this church as follows: the wall-space between the windows to contain figure-subjects illustrating the principal events in the life of S. Alban, on a ground of one uniform tint running entirely round the chancel. The walls above and below the space so occupied will be filled with diaper-work and floriated ornament; the panels of roof enriched with emblems, and the timbers diapered in colours and gold. The subjects selected are—1st, S. Alban, in the dress of a Roman soldier, receives the fugitive Christian priest; 2nd, S. Alban sees the priest praying; 3rd, Soldiers carry off S. Alban in the priest's cassock, mistaking him; 4th, S. Alban before the magistrates; 5th, S. Alban crosses the stream to execution, the people standing on the bridge; 6th, S. Alban martyred—the executioner lays down his sword.

NEW SCHOOLS, &c.

Chapel-school, Castell, Cardiganshire.—Mr. Withers is erecting, in this long, straggling Welsh hamlet, a building which is meant to serve both as a chapel and a school. Built of the local stone, and being designed with the simplest and cheapest detail, it is only to cost £250. It is a parallelogram, with a three-sided apsidal sanctuary, having a

double bell-cote, of good design, over the junction between nave and chancel. The entrance is by a lean-to narthex at the west end. The windows are of good design, and the arrange ent of the east end is quite correct.

Girls' School, Kensington.—Mr. G. M. Hills has designed an excellent girls' schoolroom, for this parish. It is to hold about two hundred children, and is 48 ft. 3 in. in length, by 29 ft. in breadth. There are porches at each end, with a cloakroom and classroom towards the church court. The other end opens into the churchyard. The room has an open roof with arched principals; and we observe rows of open lanterns, for ventilation, in the roof. The style is good Middle-Pointed: the cost £1130.

Burgh-le-Marsh, Lincolnshire.—Mr. Withers is building a good master's house in connection with this school, which is a structure of singular hideousness. The master having sufficient room otherwise, it is intended to use one of the rooms either as a shop for the master's use, or as a village reading-room. The material is brick, with arched tympana over the windows, having voussoirs of two coloured materials. The chimneys are well treated in brick. We earnestly hope that the contrast between the old school and the new house will lead to the rebuilding of the former.

Alms Houses, Pulborough, Sussex.—A large cottage, with four living-rooms, for old women, and a common scullery, designed by Mr. G. M. Hills. It is a very cheap structure, but is excellently planned. The style, however, is scarcely Pointed; though the chimneys, which are of brick, are well treated. It is difficult to believe that it can be built for the sum named, viz. £300.

SECULAR WORKS.

A well-house for Rossington, Yorkshire, has been designed by Mr. W. M. Teulon. It is a low octagonal structure, with a low octagonal spirelet, having crocketed openings on alternate sides. We question whether a shelter to the well-handle ought not to have been provided.

A Pointed house is building at Muswell Hill, from Mr. Truefitt's designs, which is to cost about £800. It is well planned, and very compact; and is very picturesquely treated in its high roof, which is almost square. A curious feature is the addition on one side of a spacious drawing-room, with no rooms over it, surrounded on two sides by a glass-covered verandah, which also communicates with a conservatory. The chimneys, windows, dormers, &c., are all well-designed, without needless affectation of Gothic detail.

Mr. Truefitt exhibits in the Architectural Exhibition some works designed by him, and executed by Messrs. Johnston Brothers, in brass. These comprise gas-burners with glass drops, gas-standards, and hanging lamps, all very boldly designed. We shall hope to notice them from actual inspection.

CHURCH RESTORATION.

Roslin Chapel.—We have great pleasure in communicating the unexpected good news that Roslin chapel is being fitted up for Anglican worship. We trust that all the arrangements will be made in the spirit of its unique architecture.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Monument in Little Cawthorpe, Lincolnshire.—Mr. Withers has designed a very appropriate monument, placed under the west window of the rebuilt church of this village, in memory of Mr. Lysimachus Parker, a liberal benefactor to the work. It consists of a sunk panel, with a flat-headed cornice, supported by dwarf marble shafts. There is much beauty of detail in the carved foliage and capitals. Somewhat less effective are two half-figures of angels in low relief. They are overpowered by the floral decoration.

A curious experiment in terra cotta architecture is being made at the New Horticultural Gardens, which are laid out within a huge cloister surrounding the entire area. The northern portion, by Mr. Sydney Smirke, is designed in by no means remarkable Italian; but in the southern part, which was left to the authorities of the South Kensington Museum, the attempt has been made to introduce Italian Romanesque, and the design is founded on the chantry of the Lateran. The pillars are of terra cotta, the design being counterchanged at the half height of each out of a series of twelve patterns, each burnt in a single length. As far as we could judge, the designs (which are by the students at the Museum) seemed pretty, and the execution creditable.

We hear, with great interest, that in the progress of the restoration of the Anglo-Saxon church of Deerhurst, in Gloucestershire, some very curious architectural remains have been discovered.

We are obliged to postpone to our next number papers on—Church Building Twenty Years Ago; The Decent Adorning of Churches; Gibson's Memoirs of Northumberland; Hutchison's Monograph of Callington; Hereford Cathedral Restoration; Sedding's Carols; Bell Inscriptions; and the Northampton Architectural Society's Report.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXLIV.—JUNE, 1861.

(NEW SERIES, NO. CVIII.)

BELL INSCRIPTIONS.

A WRITER in the *Ecclesiologist* for 1846, vol. i., new series, p. 207, states that ante-Reformation bells are very scarce. Though sixteen years have elapsed since that paper was written, which has not, of course, tended to increase their number, still many districts yield a much larger supply of mediæval bells than would appear from the averages there given. It is but fair to say that his calculation is founded from Leicestershire data; and though other counties, such as Cambridgeshire or Middlesex, may prove his rule, yet East Anglia, Lincolnshire included, is an exception. The twelve churches, for instance, of Ipswich furnish sixty-two bells, and of these twelve are clearly of ante-Reformation date. The city of Norwich affords more than forty, and in country districts the number is still greater.

The earliest inscriptions are in single capitals, placed widely apart: gradually, as they became longer, the letters were grouped into words, with an ornamental stop between each; and in the fifteenth century the single capital-letter type gave way to what is usually called black-letter. These latter, particularly the bells from the Norwich foundry, generally had fine illuminated initials inclosing human heads, and figures of birds and beasts; in other examples each capital is crowned. The crosses at the beginning of the inscriptions are of great beauty and variety. In the early part of the seventeenth century, a type of a decidedly mediæval character was made use of by two or three leading founders. This type, which is no doubt ancient, having been handed down together with other bell-founding secrets, would puzzle many an inexperienced campanologist, and lead him to ante-date his bell by two full centuries. In such cases, however, the date usually appears in plain Roman characters; and there are other minor marks easily recognisable to the practised eye, even if it should not know the type, which is usually the case.

We now come to the inscriptions themselves. Passing over the

earliest ones, which consisted only of the name of the patron saint, and that other form common in all black-letter bells, "Sancte . . . ora pro nobis," we come to the Norwich foundry, which was distinguished not only by the beauty of its type, but by the elegance of its inscriptions. Amongst a host of them may be mentioned:—

"+ Nos societ sanctis semper Nicholaus in altis.
+ Quesumus Andrea famulorum suscipe vota.
+ Virgo coronata duc nos ad regna beata.
+ Petrus ad eterne ducat nos pascua vite.
+ Dona repende pia rogo Magdalene Maria.
+ Johannes Christi care dignare pro nobis orare."

These have no reference to the bell further than to assign its dedication. The following are therefore more appropriate:—

"+ Munere Baptiste benedictus sit chorus iste.
+ Vox Augustini sonat in aure Dei.
+ Sonitus Egidii conscendit ad culmina celi.
+ In multis annis resonet campana Johannis.
+ Dulcis sisto melis campana vocor Gabrielis.
+ Nomen Magdalene campana gerit melodie."

Sometimes we find a prayer for the safety of the bell, as—

"+ O Trinitas sacra campanam istam conserva.
+ Augustine tuam campanam protege sanam."

Or a hope that the casting may turn out successfully couched under the form of a prayer to the patron of the workers in molten metal:—

"+ Antonius monet ut campana bene sonet."

Early in the sixteenth century we find a change in the inscriptions; the old forms gradually died out, and their places were taken by the following:—

"+ Filius Virginis Marie det nobis gaudia vite.
+ Hec in laude tui resonet campana Johannes.
+ Hec sit dicta sancta campana Johannes.
+ Adsit principio sancta Maria meo.
+ Johannes est nomen meum."

A few years later we find further changes, indicative of the gradual change of faith, thus:—

"+ Non sono animabus mortuorum sed auribus viventium.
+ Cum cano busta mori, cum pulpeta vivere desi."

At the close of the sixteenth and the beginning of the seventeenth centuries we find a number of beautiful inscriptions, admirably adapted for present use, as:—

"+ Rex celorum Christe, placeat tibi sonus iste.
+ Non clamor, sed amor, cantat in aure Dei.
+ Sonoro sono meo sono Deo.
+ Cantabo laudes tuas Domine.
+ Omnis sonus laudet Dominum.
+ Merorem mestis, letis sic leta sonabo.
+ Laudo Deum Verum, plebem voco, congrego clerum.
+ Domini laudem non verbo sed voce resonabo."

To this age belongs the beautiful inscription on Old Tom of Lincoln, which has been wisely preserved at its re-casting in 1835 :—

"+ Spiritus Sanctus a Patre et Filio procedens,
suaviter sonans ad salutem. 1610."

The custom of carrying a connected inscription over a whole peal began about this period. It may have been in existence earlier, but none of the complete black-letter peals which the writer has examined have any traces of it; they are simply a sequence of "ora pro nobis," probably addressed to the saints whose altars were in the church below, reserving, of course, the tenor for the patron saint. One of the earliest examples of a consecutive inscription is at Cherry Hinton, Cambridge, but of this only one bell remains. Originally the tenor led off with "+ Omnis populus terre plaudite Domino;" the fourth followed with "+ Cum psalmis venite ad Dominum." Another good example occurred at Oxbury, Norfolk, circ. 1582, where the Te Deum was used thus :—

"+ Te per orbem terrarum sancta confitetur ecclesia,
+ Patrem immensæ Majestatis,
+ Venerandum tuum verum et unicum Filium."

About the same time we find a number of pleasing inscriptions in English, as :—

"Glory be to GOD on high.
Praise the LORD.
JESUS be our speede."

The following inscriptions on tenors may also be quoted :—

"I, sweetly tolling, men do call,
To taste of meats that feed the soul."

"GOD save the Church, our Queene and Realme,
And send us peace in CHRIST. Amen."
(Old tenor at Lincoln, 1593.)

"My roaring sound doth notice give
That men here cannot always live."

"All ye who hear my mournful sound,
Repent before you lie in ground."

"First I call you to GOD's Word,
And at last unto the LORD."

"When I do ring, GOD's praises sing;
When I do toll, pray heart and soul."

Sometimes they are of a local character, as :—

"O may their souls in heaven dwell,
Who made the last a tenor bell."
(Ripponden, Yorkshire.)

"Learn of John Holden, all good Christian people,
Who gave this bell to grace this church and steeple."
(Burgh, Lincolnshire.)

Sometimes we see a facetious couplet :—

"William Pawlett chimed so well,
He paid for casting of this bell."
(4th bell, Burgh, Lincolnshire.)

"To him that rings me high and well,
The tenor note I'll truly tell."
(Wainfleet, S. Mary.)

One more specimen must close this century :—

"3. It joyeth me much to go to GOD's Church;
4. Do not there slack thee to repent thee,
6. I wish to die to live heavenlie."
(Attleborough, Norfolk.)

During the last century bell inscriptions gradually became entirely secular. Latin inscriptions became very rare. Among the best of them may be mentioned :—

"1. Fideles voco ad domum Domini.
2. Cum voco ad ecclesiam venite.
3. Grata sit arguta resonans campanula voce.
4. Intactum sileo percute dulce cano.
5. Nos sic homines inter se conveniant."

Generally, however, the inscriptions are in English rhyme. Thus, at S. Helen, Worcester, a peal of eight is inscribed with verses commemorative of Marlborough's victories. The Whitechapel foundry, when in the hands of Lester, Pack, and Chapman, was very prolific in these rhyming inscriptions. The two following, by Penn, of Peterborough, from S. Ives, Huntingdonshire, 1723, are here given, as more uncommon :—

"When backward rung, I tell of fire,
Think how the world will then expire."

"When souls are from their bodies torn,
'Tis not to die, but to be born."

Sometimes we have verses descriptive of the art of bell-ringing, as at Masham, Yorkshire, 1766 :—

"1. Look to my brethren whilst the peal I lead;
2. We to the treble's motion must take heed;
3. In various courses we are taught to range;
4. In singles, doubles, and in triples change;
5. For every peal is rung by different scheme,
6. Dodge, and Bob, and Round at the extreme."

Occasionally inscriptions are extremely frivolous, as at All Saints, Maldon, Essex, cast by Henry Pleasant, of Sudbury, 1707 :—

"1. When three this steeple long did hold,
2. They were three emblems of a scold;
3. No music then, but we shall see
4. What *pleasant* music six will be."

Or even of a Pagan tendency, as on the sixth bell at S. Mary Abbots, Kensington, 1772, and elsewhere :—

> "The ringers' art our grateful notes prolong,
> Apollo listens, and approves our song."

During the latter half of the last century and commencement of the present inscriptions are mostly confined to the date and founder's name, together with those of the parochial authorities. With very few exceptions this continues to be the case ; and better that it should be so than that such rubbish should be perpetrated as the following :—

> "Recast by John Taylor and Son,
> Who the best prize for church-bells won,
> At the Great Exhibition
> In London 1. 8. 5. and one."
> (Pilton, Devon.)

The following, considering the nature of the church, is not much better :—

> "We hang here to record
> That the choir was restored
> In the year of our LORD 1858."
> (Sherbourne, Dorsetshire.)

As a sign of better things we conclude with the following examples : S. Paul, Brighton, five, the four first inscribed with the names of the holy Evangelists, the tenor with S. Paul. Over the whole peal are distributed portions of the hymn, "Ave Pater, Rex Creator." The peal of eight at West Tofts, Norfolk, have portions of the "Gloria in Excelsis." S. Stephen, Rochester Row, Westminster, has the following :—

> "1. Blessing,
> 2. Glory,
> 3. Wisdom,
> 4. Thanksgiving,
> 5. Honour,
> 6. Power,
> 7. Might,
> 8. Be unto our GOD for ever and ever.
> Amen. Hallelujah."

S. Gabriel, Pimlico, is another good example :—

> "1. S. George. Glory to the FATHER High,
> 2. S. Michael. To the SON'S dread Majesty.
> 3. S. Barnabas. To the SPIRIT, One and Three,
> 4. S. Paul. Blessing, Honour, Glory be ;
> 5. S. Paul. Ever as ere the world began,
> 6. All Saints. Ever as now while ages run,
> 7. Blessed Virgin Mary. Ever as shall be evermore,
> 8. S. Gabriel. When this world of change is o'er."

CHURCH BELLS AND RINGING.

All exercises and amusements that have a tendency to strengthen the mental powers and invigorate the body are worthy of cultivation, as conducive to the *mens sana in corpore sano*. For this reason ringing deserves attention, as an intellectual and bodily pastime, much practised in former days by the aristocratic members of society. The science of change-ringing cannot boast of any great antiquity; for though bells were hung in church spires and towers at an early date, ringing changes in regular and musical order does not appear to have been introduced until the seventeenth century. Before that time, bells hung with a half wheel were either chimed by being moved with their mouths downwards, so that the clapper struck one side only, or pulled up about as high as the upper part of the bell-frame; but when the whole wheel was invented, and the bells swung up to balance, so that the clapper should strike both sides alternately, it became manifest that each bell being a note, these notes could be produced in order, and arranged, as in a piece of music, to such an extent as their number would admit of. For instance, 4 bells can be rung in 24 changes; 5, 120; multiply 120 by 6, and 720 appear; and so on to a great extent; but as each of these numbers of changes may be arranged in different succession, (in the same way that an octave or greater or less number of notes of a musical instrument can,) peals are composed which contain great variety, and exercise the memory, whilst the manual exertion of ringing the bell, so as to cause the clapper to strike in proper time, invigorates the body, and promotes health by means particularly beneficial to those engaged in sedentary pursuits.

It is not the purpose of these observations to treat of the science of ringing practically: for that the reader is referred to the treatises of Hubbard, Thackrah, Shipway, and others; and for information upon the antiquity, inscriptions, &c., of church bells, to the works of the Rev. Dr. Gatty and the Rev. W. C. Lukis; and, on bells and belfries, to the able publications of the Rev. H. T. Ellacombe, whose second edition of "Belfries and Ringers," 1861, ought to be in the hands of every clergyman and churchwarden.

But it will be shown that, as church bells were formerly, and are now more frequently than they were a few years ago, rung by men of greater intellectual power than those into whose hands they had been suffered to fall, it is high time that ringing should receive the same care and cultivation that the church choir does, and that all classes should join in it, as heartily as in the manly game of cricket, or any other of the scientific exercises practised in England.

In 1637, the Society of College Youths was established by Lord Brereton, Sir Cliff Clifton, and several other gentlemen, for the practice of ringing. They used to ring at S. Martin's Vintry, on College Hill, near Doctors' Commons, upon a peal of six bells. This church was burnt by the Great Fire of London, and never rebuilt; but the Society still retains the name derived from College Hill, and has in its

possession a massive silver bell, which formed the top of the staff which used to be carried by the beadle of the society when the members attended Divine Service at Bow Church, on the anniversary of its foundation, and other occasions; also an old book, in which the names of its members are entered. This book was lost at the time of the great fire, but was subsequently recovered: in it, and a modern one, there are (amongst many others) the following names:—1641, Captain Harrison; 1655, Sir Francis Withere; 1657, J. Brereton, Esq.; 1664, Fabian Stedman, the author of that excellent system of ringing still known as Stedman's principle; 1668, Joseph Holland, D.D.; 1672, Samuel Scattergood, D.D.; 1682, Sir Thomas Samwell, a gentleman of fortune, and of an ancient family in Northamptonshire; 1687, Sir Gilbert Dolben and John Dolben, Esq., of Finedon Hall, Northamptonshire; 1697, Hon. Robert, Charles, and George Cecil; 1699, Sir Michael Hicks, Sir Edward Toby; 1711, James King, D.D.; 1716, Slingsby Bethell, Esq., who was, in 1756, Lord Mayor of London; 1717, Sir Watkin Williams Wynn, Bart.; 1725, Francis Geary, R.N., (Admiral Geary); 1782, Sir Watkin Lewis, M.P. for, and Lord Mayor of, London; 1784, Rev. Jos. Winter, Oxford; Rev. Thomas Sissou, Reigate; 1797, William Moore, Esq., Herald's College. These names, selected from a very large number, are sufficient to show that ringing was considered an intellectual amusement, worthy of nobles, divines, and scholars. "The School of Recreation, or Gentleman's Tutor in various Exercises," published in 1684, contains several pages upon campanology. Actuated by a love of the science, the late J. P. Powell, Esq., of Quex Park, Isle of Thanet, Kent, a member of the Society of College Youths, erected, in 1823, a tower in his park, and furnished it with a peal of twelve bells. He required all his men-servants to learn to ring, and rang constantly himself: in 1828, he became the author of several touches, or short peals of triples, on Stedman's principle.

At the present time the Society of College Youths consists of gentlemen, respectable tradesmen, clerks in various capacities, and skilled artizans. No one is admitted except by election, and there are a few simple rules for its support and government, by which its respectability is secured. S. Saviour's, Southwark, and S. Michael's, Cornhill, both of which churches have a fine peal of twelve bells, are the usual places of ringing; and district meetings are occasionally held at S. Mary-le-Bow, S. Clement Danes, and others. The society is open to all England. In 1855, some of its members rang at Arundel, Sussex, on a new peal of eight, given to the church by the late Duke of Norfolk, (who was present); the Vicar, Rev. G. Hart, and his brother, Octavius Perry Hart, barrister, were elected members of the society. The great and good Chief Justice Hale was an able ringer; whilst Anthony Wood and his fellows "often plucked at the bells of Merton College for recreation."

For some years church architecture, psalmody, and church bells fell into general neglect; and it is sincerely to be desired that, now *Churchwardens' Gothic* has been laid aside, and replaced by judicious restoration, and the village choir furnished with good music, the ringers may be cared for, and become the respectable and scientific body that they

were in the olden time. This cannot be accomplished without some trouble, and no one can be so proper to bring about a general restoration of the art of ringing as the clergy, assisted by the churchwardens and other respectable inhabitants of the parish. If the minister does not join in promoting the practice of campanology, it will still be necessary to obtain his leave, and that of one of the churchwardens; for it is the law of this country that the church bells must not be rung except with their permission. It may, however, be reasonably expected that, although the rector, or vicar, or licensed curate, has power to silence the bells, he will move in a right direction, and endeavour not to suppress ringing, but to see that it is carried on in a respectable manner, becoming the sanctity of the church.

This view is clearly expressed by Mr. Lukis thus:—"Bell-ringing may be made available in parishes for promoting the moral and religious improvement of the people. That which for years has been a curse, may be turned into a blessing." And again: "The experience I have had has convinced me that it is utterly futile to attempt to reform the ringers, or to maintain the respectable character of the ringers, without *a regular personal attendance in the belfry*. But it is the same in this as in everything undertaken in a parish; there can be no success without trouble and perseverance; and who should grudge his time and trouble in any matter that concerns the well-being of his parishioners? People may perhaps smile at the idea of a clergyman making a point of entering the belfry with his ringers; but they may depend upon it that much real good may be effected by so doing."

Before Mr. Lukis's book appeared, Mr. Ellacombe, in his "Practical Remarks on Belfries and Ringers," 1849, gave an account of his success in carrying out a system with ringers; and he is one who not only takes the ringers, but the bells also in hand. The clergyman of a parish in Leicestershire is one of the best ringers that enters the belfry; whilst Mr. E. Beckett Denison, Q.C., Mr. Leonard Procter, Mr. W. T. Maunsell, and other gentlemen, join in the rational and healthy recreation of ringing.

Thus we may hope that the time has come, when the church bells, rescued from the hands of the irreverent and profane, will be classed in the same category as the church organ and choir. No music can be more soothing, or affect the feelings so strongly by old associations, as the sounds from the old church tower.

Moreover, a little reflection will convince any thinking person that campanology is a science by no means to be despised; each bell being one note, and the time between the striking in a peal so small, that about a quarter of a second only elapses between the sound of any two bells. The very able little treatise, published for Hubbard, by Fletcher, of Norwich, 1854, is the cheapest and most elementary of those before mentioned, as works of instruction in campanology. Whoever undertakes to learn the science, should be careful not to select a bell too heavy for his strength, and also to make himself thoroughly master of it, so as to ring with a smooth even pull, standing upright, without any distortion of limb or countenance, before attempting changes; for the conducting of which, it may be suggested that the best and most

scientific ringer should call the bobs and singles, and that the caution be given two rounds before the alteration in the course occurs; a plain lead need not be called; but it is very useful to call those bells that dodge; for instance, in a five-bell peal, "five, four, a single," as the case may be. Those who are proficients in campanology do not require these calls, provided they are previously acquainted with the peals that are to be rung; but in many belfries they are always made; and one of the band is appointed conductor or bob-caller. The treble is the easiest bell for a beginner to learn, being what is termed a whole Hunt bell—that is, it moves in a regular course up and down, striking two blows on leading, and two behind; this will be easily seen by looking at a peal in any of the books on campanology; but practice, with experienced friends, is indispensable.

An essay on bell founding would be out of place here; and those who require new bells, or to have old ones re-cast, had better consult Messrs. Taylor and Co., of Loughborough, Warner and Sons of Cripplegate, or Messrs. Mears of Whitechapel, than form any theories of their own, however ingenious and scientific. At the same time, a few words upon bells and how to take care of them is not foreign to our subject. It may be observed that bells are generally reputed to weigh heavier than they really do, especially old ones, which it has been the fashion to overrate to an extravagant degree. It is true that many of them are superior to those cast fifty or sixty years ago, when bell-founding and all Gothic arts were at a very low ebb; but, of late years, the profession has much improved, and there are new bells as good as the most ancient. It is also worthy of observation, that although time and use will not make those that are essentially bad, good; yet, the tone comes out more freely and fully after a bell has been fairly used for a year or two.

A bell is an appropriate memorial of a departed relative. Messrs. Mears put one up at New Radnor for Sir W. S. R. Cockburn, Bart., in memory of his eldest son; and a brilliant-toned treble from the foundry of Taylor and Co. was added to the peal at Thorpe Malsor, Northamptonshire, 1860, as a memorial of the Hon. Caroline E. Maunsell. These bells are lasting monuments, but like other things of this world, suffer from want of care; and when we consider their weight of metal, and the gear composed of wood, brass, and iron, all much exposed to the changes of the weather, it becomes apparent that they require constant attention: those who have the charge of them should examine the frames and bells *very frequently;* the frames ought to be sound and strong, and on no account must wedges be driven between them and the wall. See that the wheels are firm and well screwed to the stock, upon which the bell hangs; the wheels should be composed of two halves screwed together with nuts, so that the wheel (if required) may be taken off without damage; and the stock and wheel must be in proportion to the size of the bell, neither too large nor too small: the iron straps which connect the stock with the bell must be of sufficient strength to support the latter, and be evenly screwed to the former. Look carefully at the inside of the bell, and pass your hand over the place where the clapper strikes, for if the clapper has

become flattened so as to cover much metal, it ought to be heated and beat up to its original shape; and if there is a considerable hollow made by its striking, the bell ought to be quarter turned on the stock, so that the clapper may fall on a fresh place. This can only be done safely by an experienced person; and as country carpenters generally know about as much of bell hanging as of geology, it is far better to apply to the bell-founder, than to run the risk of cracking the bell, which unskilful turning is very likely to bring about. It is also worthy of remark that more bells are cracked by suffering the clapper to continue to strike a place made thin and weak by the wear of many years than from any other cause. Mr. Beckett Denison makes the same observation in the chapter on church bells contained in his interesting Lectures on Church Building. He has also carried out a plan of casting the crown of a bell (with a view of giving facility for turning) in the bells of the New Palace, Westminster. Mr. Baker, C.E., has also invented and patented a crown and toothed screw which will effect the same purpose. Next lift up the covers of the gudgeons or axles upon which the bell moves, to see if they and the brasses in which they work are fast; the former in the stock, the latter in the frame. They must also have a sufficient supply of proper grease: if gudgeons or brasses are defective, the bell-founder should be again applied to; but his assistance will not be often required if those who have the care of the bells take a little trouble in attending to them. The best mixture for lubricating the gudgeons is composed in the proportion of four ounces of *fresh* lard melted down with two tablespoonfuls of the best salad oil, and some of it may be put on the pins upon which the clappers hang; the sliders should be very smooth and be rubbed with black lead. If these directions are followed, bells will be preserved, and change-ringing pursued with comfort and pleasure.

Musical hand-bells, tuned to the chromatic scale, are very useful for practising campanology. They require a little salad oil to be put on the clapper-pins occasionally, and when the leather plugs in the clappers become battered down they should be taken out and new ones inserted. The knowledge of the method of peals is attained by the use of hand-bells; but diligent practice on church bells is necessary to enable any one to become master of his bell, and qualified to take his place in a campanologian band. It must be understood that these remarks apply to the half-pull system of change-ringing.

Before bringing these remarks upon ringing to an end, let it be recalled to mind how well qualified this science is to unite all classes; inasmuch as the nobleman and mechanic may engage in it; and we all know how amusements draw men of different grades in society towards each other; the great become acquainted with those below them, whilst the humble look up to their aristocratic brethren with feelings of regard and good fellowship; a kindly union is established, and with it a desire of mutually assisting one another. Who can gainsay this? who will consider it as unworthy of notice? All men are equal in the hunting-field—all strive to win on the cricket ground—why then should the ringing island (as England has been called) despise campanology, and cast that science to those who are neither qualified by moral conduct nor intelligence to uphold it? The ringers in every

parish ought to be regular Churchmen, and attend to chime for Divine service, showing that they are zealous in the performance of their duty towards God and His Holy Church; and then by the means pointed out in these observations we may hope and trust that the church bells will bring together and unite all ranks, calling them to brotherly kindness and concord as well as to prayer and praise.

M. A., Ch. Ch., Oxford.

NATURAL COLOUR IN SACRED ARCHITECTURE.

To the Editor of the Ecclesiologist.

Dear Sir,—It is rather hard to find out the real gist of your correspondent's letter on Natural Colour in Sacred Architecture,—except it be to show how much he admires Mr. Sydney Smirke; so that one hardly knows where to begin with him.

"Every man, woman, and child, delights in colour, and appreciates this most delightful of all innocent enjoyments." We all seem then to agree that colour of some sort is absolutely necessary for the completeness of a building. "But there are some," he goes on to say, "who seem to consider ornamentation (which here I suppose means ornament in colour) as the principal and not as the subordinate point." If so, all I can say is, let us turn him out at once; or, as your correspondent has it, "Let him, as soon as discovered, be exposed and denounced forthwith." For my own part I never heard of such a person.

Secondly, what does your correspondent mean by "unrestricted" polychrome? Surely no architect or judge of any eminence has ever advocated polychrome unrestricted by rules of good taste and propriety? I can never allow that a properly decorated church, however much polychrome be used, provided that it be *well* used, need want either elegance or grandeur—the powers of composing or of elevating the mind. His sneer at Mr. White's late lecture at South Kensington seems to me singularly unhappy. It is an absurd, and in fact improper idea for us to have our spirits raised and our feelings quieted by the loveliness of colour (especially, for instance, I suppose when the walls are covered with beautiful frescoed subjects from Holy Writ or the lives of the Saints) "but it is quite right and natural that we should be calmed and yet elevated by the beautiful proportions of the building." And on the other hand, says your friend, this elevation and composure are quite impossible if an edifice be polychromatized and gilded like the peacock throne in the Deevan Khas at Delhi. But what Gothic Architect, I should like to know, would think of taking such a model for imitation?

To the only answer which those who are averse to profuse colour can give to the question "how are we to settle the point before us," the simplest reply we can give is, that it is not by anymeans *true* that the use of colour creates different feelings from those which ought to exist in an edifice dedicated to God. Why may not I thank God, who has given such power and skill to men? Why may not my mind be car-

ried to think of the Great Architect who raised the azure vault of Heaven with its golden and diamond orbs—who paints the flowers with rainbow tints—who gilds the beetle's wing—who makes the sapphire and the ruby? "Nature is truly the source of beauty;" and this even Mr. Sydney Smirke is forced to acknowledge when he says that "it is an open question in his mind whether a true religious feeling is not better expressed by the grey sombre tints of *old* stonework," &c. Even he has not much to say in favour of *new* stonework, which, in my opinion is much more likely to remind us of the stonemason than to inspire any particular religious feeling; much more likely to distract by its glare than to elevate or compose or to lead to sublime meditations upon its divine origin. The greatest of GOD'S earthly creatures is man. The noblest faculty of man, his mind. In contemplating, therefore, the works of man, we in fact contemplate the most marvellous and beautiful of GOD'S earthly creation; for we contemplate Him as not only able to create a beautiful thing or being, but (which is a higher exercise of the creative power) a being himself more beautiful than all others, capable himself also of creating, one formed after the very image of GOD Himself.

To the serious charge against polychrome, viz., that it is utterly wanting in repose, I can only answer again by a simple negative. The reverse is the case in a *well* decorated building. Does your correspondent mean to say that there is no repose in an harmonious painting? And if so, why not in an harmoniously painted building? Will he say that there is none in the beautiful Pompeian houses for example? In his whole letter your correspondent seems to omit all consideration of the highest description of wall-colouring, viz., Fresco paintings of religious subjects. I could scarcely help smiling when, in deference to Dr. Newman's opinion, the writer ends by saying that polychrome, though unsuited to Gothic, was quite admissible in Italian or other styles. Why! if colour has so many hindrances to true religious feeling, one would have thought that it would be *a fortiori* prohibited in these styles, inasmuch as the space to be covered would generally be twice as great, and its prominence at least double of what would be the case in a Gothic building. And this is really the very reason for which Dr. Newman prefers the Italian (because he likes a *cheerful* interior better than a *solemn* one, as more fitted to the feelings of the present day). What makes an edifice of stone as distinguished from other material holy, except that it is so written by the poet, I don't quite comprehend. I am not quite sure that we shall not some day have an iron architecture of good character for ecclesiastical as for other purposes. In conclusion, I would maintain that if we may not say that the antagonists of polychrome are advocates of whitewash and yellow dab; still I am quite sure that unless we colour our walls we shall not be able in the course of another century, or less, to prevent ignorant people from whitewashing the stone as soon as it gets dirty. They will have very little respect for your natural coloured *unpolished* stone, even if well arranged so as to give variety.

Yours truly,
J. C. J.

COLOUR IN SACRED ART.

To the Editor of the Ecclesiologist.

I AM indebted to "a Member of the Oxford Architectural Society" for his remarks upon "Natural Colour," as affording me a fitting opportunity of laying before you some defence of the position which I desire to maintain in favour of a more profuse employment of colour in sacred art. Your readers will not be disposed to quarrel with him as to the dangers to be feared from excessive and extravagant polychromy; none less so perhaps than myself. But his interpretation of my teaching requires considerable explanation and correction, lest his vague dread of possible though remote contingencies should act injuriously to the cause for which I plead.

I am one of those who consider a moderate and legitimate use of good things the best safeguard against abuse. I cannot deny that temperance preaching and even a temperance pledge may be resorted to with great benefit in extreme cases. And had I pleaded for the covering of fine form and rich natural-coloured material with a mass of pigment, I must confess that mine would have been a case for the advocacy of 'total abstinence.' Not that I intend to accuse your correspondent of being such an advocate for extremes: but, had I his powers of special pleading, I should be able satisfactorily to show the justice of such an assertion, and I might then perhaps be drawn on to deprecate the use of the painter's brush upon an already rich-coloured landscape of unusual beauty.

But now for the subject before us. Your correspondent, in his wholesome horror of excessive and extravagant polychromy, seems to forget the essential difference between quantity and quality; the thing itself, and the mode of its application. And thus when he refers to my comparison of La Sainte Chapelle with Nôtre Dame, and to my depreciation of the colouring displayed in the latter, he can see only an illustration of the height of my desire and of what I would universally carry out. He does not perceive that I obviously and professedly referred to these familiar interiors solely to illustrate my assertion that it was not so much against the profusion of colour, as against its objectionable treatment, that the fastidious taste commonly, and rightly, rebelled: seeing that the one "containing at the least five times the proportionate amount of colour is so immeasurably superior to the other as to be beyond the reach of comparison with it."

Since giving expression to this opinion in my lecture, its truth has been still more strongly impressed upon me from my having to lament the perpetration—I cannot say of excessive (as regards quantity of positive colour used), but—(1) of barbarously untoned and unharmonised colouring, and (2) of colour-wash applied to the naturally-coloured surface of the material employed—in exact following of the actual colours—upon a work of my own, over which I have been by unforeseen circumstances deprived of all control. But do I *therefore* deprecate the use of all applied colour for the future,—although I do

again, as I did in my last year's lecture at the museum, deprecate the covering of coloured material with colour-wash?

I am glad to think, however, that a great deal of our difference arises merely from misapprehension. Still I cannot conceal from myself that we do widely differ upon several essential points, and especially with regard to the influence of colour, and applied colour even, in the production of an effect of "Repose." I know that repose is dependent upon a variety of causes. Form, proportion, construction, shadow, texture, and all the various principles of treatment deducible from nature, have each their several effects, more or less according to their immediate presence and application, upon the production or dissipation of a general repose. I maintain that of the influences conducive to such repose, colour is one of the most prevalent. The very existence of repose would perhaps be more properly defined as accompanying each several element of Beauty: as e.g., Repose in proportion, Repose in colouring, and so forth. Be this as it may, I maintain that in order to this general repose in an architectural interior, colour—I do not say applied colour, but colour—of some sort, is absolutely indispensable; that unless the natural colour of the material itself is sufficient to produce a proper chromatic effect, some amount of applied colour is needful; and that in every instance without exception the chromatic effect of every inch of surface ought to be taken into consideration.

Your correspondent says, in opposition to this, that *applied* colour is in its nature detrimental to repose, and that it is to the nature of the material itself that we must look for this all-important element of architectural beauty. I say "all-important," for I do hold, as strongly as he can, that a proper repose is one of the first things that strike us in good old work, and is to be aimed at in our own. But then I hold that the chromatic effect is most essential, not as antagonistic to the "effect produced by the tendency of the various lines, the due proportion and just harmony of the various parts as they are arranged one with the other, which really constitutes the grandeur or elegance of an edifice," but as preparing and enabling the eye to take in the more readily and with less distraction the forms presented to it. But why should he therefore suppose that I would cover with paint—either in plain colours or ornamentally—every portion of an interior exhibiting these forms under the condition even of an almost colourless material;—when I said distinctly that with fine form and elaborate work the less need was there of applied colour at all, whilst with poor materials and large plain surfaces it became indispensable, in obtaining a proper general and chromatic effect?

This brings us to a case which your correspondent, not having met with, does not seem to anticipate. The entire absence of good local material for interior treatment, sometimes involves the erection of buildings of the simplest possible forms which require something more than their bare walls, presenting extensive colourless surfaces, in order to a moderate amount of comfort or repose. The "Gothic church" does not always answer to his glowing image of unadorned beauty, either in its finish or its natural material. And in such cases we have to depend upon colour almost exclusively for other deficiencies.

Another considerable difference between us is as to the necessary connection of "colour" with "ornamentation." Your correspondent takes for granted, and consequently assumes me to imply, that colour is and always must be introduced for the sake of ornamentation. With his deprecation of an undue estimate of ornament I need hardly say that I most heartily concur. And truly colour may be made the means of ornamentation, as ornamentation may be made a vehicle for colour. But the one has nothing in the nature of the thing to do with the other. "That ornament is of the essence of a building" no one would wish to affirm. That it is of the essence of architecture is an opinion entertained, whether rightly or wrongly, by many a wiser head than mine. Architecture is held to differ from mere building by the designed introduction of a mode of treatment partaking of the *nature* of ornament. Be this as it may, to assume as your correspondent plainly does that because we insist upon the necessity, in all architecture, of considering the colour,—or venture to plead for colour for colour's sake,—that therefore we attribute to colour over form, and to ornamentation over outline, a pre-eminence to which it is not entitled, is the mere phantasm of a lively imagination.

And this he makes one chief ground of objection against my plea,—that, in common with other excessive polychromatists, I would by the introduction of colour make "ornament" the "principal" instead of the "subordinate," putting these terms into inverted commas as if they were quotations from my lecture, to which he at once proceeds to refer in order to justify his allegation.

To the imputation itself I shall say nothing, most of your general readers knowing my 'stand-point,' that outline and proportion come foremost, and must be our first aim, and all else subordinate. But because subordinate, are we therefore justified in setting aside accessories when they may be had, or in accounting but little of them? May we ignore entirely the necessary existence of colour, or put out of sight the proper treatment of chromatic effect? Do we not, for the purposes of art, require colour as well as form and natural material,—even as for the purposes of common health and enjoyment in our dwellings we need warmth as well as light and air? Assuredly we do, and even in church-art as much as in secular. Do I therefore urge this for the sake of ornamentation, whether to the detriment of the general effect of an interior, or its power to elevate or compose the mind? Do I plead for "display" in colour? Do I advocate for churches the mode of colouring used in our dwellings, in our concert-rooms, in our theatres and taverns,—or even in the midnight festivities of a great Southern capital? I said nothing as to its mode of application. On the contrary, I said that the art of applying colour properly for church purposes was all but lost; and in the consequent absence of any standard to which a recognised reference could be made, it seemed best to leave the question quite open. Should I at any future day feel myself called upon to propound my views as to a proper mode of coloration, I can assure your correspondent that I shall not *then* plead for colour but shall take its value for granted, and upon this proceed to set them forth.

Your correspondent entirely repudiates applied colour, introduced even for a general effect. He quietly dismisses it with the assertion that there can be no difference as regards its effects in elevating the mind, whether "applied" colour is harmoniously or inharmoniously introduced;—as much as to say that colour, having nothing to do, in its own nature, with elevating the mind, therefore it has, and can have, no proper province at all in the excitement of those emotions which it is the highest aim of art to call forth.

Much might be urged, but I will say nothing now, as to the effects of harmony and discordance upon quietude and distraction; or as to the difference between colour and form in the nature of their effects upon the mind and passions. I would merely ask if it is past the bounds of possibility that, whilst fine form has an influence for good upon the devotional feelings, colour should have some too? If fine form tends to elevate or refine the mind, is it quite impossible that colour may have a wholesome effect in exciting or composing it? Can colour be supposed to have no influence for good, as for evil? for repose, as for distraction and unrest? for a healthy excitement, as for a morbid or luxurious self-indulgence? My experience, as well as my convictions, has taught me quite the contrary; and it is a lesson which I have no desire to unlearn, but the rather I should wish to teach it to others, in order that they may enjoy its fruits. I know it often happens that the greater the amount of colour, the worse the effect; but this is not at all from the necessity of the case, or the nature of the thing, but because of modern failure, and because the greater the amount of colour used, the greater is the artistic skill required for its proper distribution. And in nature it is the immense amount of colour, with its perfect treatment, that charms our senses. A small amount of colour, properly used, is of more value than the greatest profusion indiscriminately or injudiciously introduced. But this is no argument against the larger quantum, unless misused. It is not to the profusion so much as to the kind of colouring, and its mode of treatment, that a gaudy or otherwise objectionable effect is to be attributed.

Another argument of your correspondent I shall not pass by: it is a piece of the merest sophistry. "We do not, ought not, to go to church with our bodies exhausted and our minds over-tasked, to be relieved by the luxury of colour! We go, I presume, to have our thoughts calmed and yet elevated, and which will undoubtedly be the case if the edifice is so constructed as to induce reverential feelings, which it certainly never will, if it is to be polychromatised and gilded like the peacock throne in the Deevan Khas, at Delhi." Most assuredly; and in these little "if's" lies a grand fund of inevitable result from an efficient cause. But "if," on the other hand, the colouring should be such as to compose and refresh, whilst the form is such as to elevate, the mind and feelings, might not similar conclusions be adduced upon the *per contra* side of the question? I might, too, suggest that we go to church neither for the one purpose nor for the other. We go to worship God, and to receive instruction. To go wearied and exhausted is the lot of many an one who, whilst working to the utmost of his strength in the duties of his calling, yet makes due use

of the opportunities afforded. And how such an one should, by means of a reasonable refreshment of the eye and mind, through the presence of colour, be the less fitted for his solemn duty,—or why he should be more distracted by an agreeable and composing chromatic effect, than by graceful form, it is still incumbent upon your correspondent to explain. He may say that I am now in my turn begging the question at issue: granting this, (which I do not,) my statement of the case will still bear a much more satisfactory solution of it than his.

The influence of colour is quite different in its kind from that of form; but colour and form may alike be made instruments for good, as well as for evil, in the hands of the skilful artist. Whether of the two is the most powerful remains, and ever will remain, to be proved. Your correspondent's position appears to be, that form is the most powerful for good, colour for evil. But 'comparisons are odious,' and there is no need to institute any between the two in these respects. There is, one may almost say, no instrument for good but can be made the means of evil, and no instrument for evil but may be turned to the means of the greatest good. If colour should prove one of the evil instruments forged by the same hand, and at the same anvil, as (according to Mr. Spurgeon) Gothic architecture was, let us see if it be not capable of some higher aim than its originator destined for it.

And yet once more. Your correspondent confidently appeals to Mr. Le Strange's essay for an argument against the preference for coloured pigments over natural-coloured material which he assumes me to have. To say nothing of his ignoring altogether my expressed appreciation of natural colour, let us see how this appeal to authority is supported.

In order to show the ill effects produced upon the mind and feelings by a profusion of pigments, and the elevating effects produced by natural material in a sacred edifice, he quotes, "Nature is the source of all beauty," pleading that "art may be added to heighten her effects," and insisting that the very "*contrary*" effect to that of elevation or devotion is produced by the use of coloured pigments instead of natural-coloured material. In speaking, therefore, of the "sole source of beauty" under consideration, we are to suppose that the beauty consists, not in man's work upon the natural material, but in the texture of the stone, to which art is to be added in such a manner as to heighten the effect of this natural texture,—in spite of the old and commonly misinterpreted proverb, 'Beauty is best unadorned.'

And such, we are led to understand, is Mr. Le Strange's teaching. I must confess that my impression of this teaching was a totally different one; and, if I am mistaken, I trust Mr. Le Strange will not think it too much trouble to set me right upon a matter in which I am deeply interested.

In the first place, then, he is speaking of following the principles of nature in order to secure success in art; and not at all of employing natural material or adopting natural expression: and in the next, the practical interpretation of this teaching, which Mr. Le Strange has given to the world in his grand work at Ely, where he has not scrupled to cover the nave ceiling with a mass of pigment, is to my mind a convincing proof of the truth which he intended to convey.

But besides this, it is fairly open to question whether COLOUR, as distinct from colour-wash or pigment, may not be reckoned amongst the natural resources at the disposal of art, the mechanical application of which might be often, if not generally, justified to the concealment even of natural material, as mere matter of theory. Am I then pleading for the use of pigment as opposed to naturally coloured material? No. I am but showing the fallacy of your correspondent's position upon his own ground, as I did also upon another occasion when he referred to the absence of diversity of colour in certain scenery to justify his repudiation of colour for the aiding of devotional effect. I found the premiss to be quite the contrary: and so too I considered ought to be his conclusion.

Instead, however, of speaking of art as an accessory to set off the beauty of the stone,—which often indeed to the casual observer stepping out on to his street pavement, or walking along the rough turnpike road, presents but little of the beautiful to be dwelt upon or admired,—it might be more true and much more to the purpose to say that art in her noblest aspirations often employs natural or unmanufactured materials for her highest though not her only means of embodiment. Unless this is a correct view of the case, painting, fresco, mosaic, and even sculpture, are all excluded, in theory at least, from the territory of art. I may be reminded that we are now treating solely of architecture, and not at all of the more imitative arts. So be it. Still I cannot acknowledge constructional art to be the only one capable of elevating the mind or composing the feelings.

I must in conclusion express my great concern if anything that I have said, or my mode of saying it, should have the effect of "stifling fair discussion." I still more regret that your correspondent should have considered personal a remark which obviously was meant to apply to a class of objectors, of whom I meet with many, who having neither time nor inclination fairly to face the matter and to look at it in its different bearings, merely dismiss it with an expression of dissatisfaction or contempt. But on the other hand, I am glad to give him the full credit due to his thoughtful study and deep appreciation of our noblest works at home and abroad. This study has bestowed upon him probably the power of perceiving the graceful lines and elevating forms of such interiors as still bear their thickening coat of lime or colour-wash, notwithstanding his sense of the need of the now hidden texture to enable him to take in their full beauty. Moreover, I cannot but believe him to be one who is affected by colour more than he is himself conscious of, or would be ready to admit, and whose study of precedent and acquaintance with what is good has enabled him to enter into its merits apart from all accessories or accidental influences. But let him not forget how many of his fellow-countrymen have enjoyed no such advantages, and how difficult it is for any, but such as have given years of devotion to this engrossing pursuit, properly to enter into or to understand the true merits of many a noble edifice when shorn of its pristine dignity or deprived of its legitimate adornment. Let him make good allowance for those who have not yet learned to see through

a stone wall, or to look, without lifting it, behind the veil of a coat of whitewash. How very many there are who require a thing to be put before them in a perfect and complete form before they can estimate its excellence!

A craving for colour may be the fatal sign of a disordered imagination, even as a wide-spread dulness in apprehending form may mark the sad decline of human desire after the most exalted of art-aspirations. If this be so, I can only say that the antidote for the fearful evil has not been provided by the arguments brought forward by "A Member of the Oxford Architectural Society."

WILLIAM WHITE.

Wimpole Street, May 13, 1861.

GIBSON'S MEMOIR OF NORTHUMBERLAND.

A Memoir on Northumberland, descriptive of its Scenery, Monuments, and History. By WILLIAM SIDNEY GIBSON, M.A., &c., &c. London: Longmans. 1860.

We have much pleasure in introducing to our readers this excellent monograph on the county of Northumberland, by our friend and correspondent Mr. Gibson. Not being himself a native of the county, though long a resident in it in an official position, Mr. Gibson claims to be considered as an impartial and unprejudiced witness, while speaking of its many distinctive peculiarities, arising from its almost separate nationality, its wild, mountainous scenery, and the special dialect and character of its population.

Before entering on the historic monuments of this great county, Mr. Gibson describes its natural features. A third of its area consists of wild, heathery moorlands; the Pennine range, which extends from Scotland to Derbyshire, reaching its highest elevation in Cross Fell. The Cheviots—"an elevated region of porphyritic and pyrogenous rocks"—bound the county on the north, and contain the famous field of Flodden. In what Mr. Gibson calls the "lead-mining districts,"—the mountainous country which embraces the higher dales of the Wear, and Tees, and Tyne,—"the heights are for a great part of the year commonly wrapped in mists, and snow lies on the higher fells until summer." Here, out of fifty boys catechised by the gossiping traveller, Mr. Walter White, a year or two ago, only five had seen wheat growing, and only three had seen the sea. The lead mines of Ashton Moor were vested in Greenwich Hospital upon the attainder of the last Earl of Derwentwater, and "have yielded a considerable proportion of the great annual revenues of that national institution." Mr. Gibson asserts that these wild, bleak moorlands were, till a comparatively late period, covered with trees; and remarks that the basaltic region near what are called the Northumbrian lakes, now almost an

uninhabited waste, was "populous in the days of Roman military occupation."

After describing the other geology of Northumberland, Mr. Gibson dwells at length on the famous Newcastle coal-field, and then traces the several rivers—the South Tyne and North Tyne, the East and West Allen, the Till, Tweed, Aln, Coquet, and Wansbeck. The following quotation will be read with interest:—

"It would seem that, after the departure of the Romans, the populous colonies which the conquerors from Italy had raised up—even on the bleak regions bordered by the Wall—decayed, and that Northumberland relapsed into a desolate and unproductive condition. It was a wild and impenetrable territory in the days of William the Conqueror, and if a Domesday survey of this part of England had come down to us, it would present, no doubt, a rugged picture. The ancient lakes, woods, and morasses of which we have the remains in the bog and black peat-earth that fills up many a basin-shaped depression throughout the valley of the Till, probably continued to occupy parts of the alluvial district eastward of the Cheviot hills in the days when Saxon chieftains held sway at Bamburgh; and Milfield plain (near Wooler) was probably a swamp, or covered by tangled forest, in and long after the days when adjacent eminences of the Cheviots were the abode of a British tribe who wandered in skins of the wolf and the elk. The beaver—which occurs in 1188 apparently for the last time in any of our historical records—certainly lingered in streams of the North of England long after it had disappeared from those of Wales and the southern counties; and the wolf undoubtedly inhabited Northumberland down to the time of Henry III., if not later. From the fact that the picturesque basaltic rocks of Spindlestone, near Bamburgh, and some other localities in northern counties, are the scenes of strange legends about a voracious serpent or dragon by which they are said to have been formerly inhabited, it would appear probable that tracts of primeval rock and forest lingered in those parts of the country down to the Anglo-Saxon reigns. The period is not perhaps many centuries more remote when the last hippopotami and elephants ranged the river banks of Yorkshire; and there is now the authority of Professor Owen himself for the belief that we once had our native British lion, and that it may even have been contemporary with the aborigines of Britain. But whether any of the great carnivorous animals now living only within the tropics, whose remains are found in bone caves in England, did or did not linger down to the time of the Roman invasion, it is certain that there existed in Britain, in the time of Julius Cæsar, two species of gigantic ox and one of reindeer, which are now extinct in this country; and it is highly probable that a species of the great fossil ox (*Bos primigenius*) was seen living in the wild forests of Britain, and in those of Germany, when they were penetrated by the Roman legions.

"In localities, then, of primeval rock and forest, such as Spindlestone continued to be in the time of the Heptarchy, may there not have co-existed with the species of animals that were living in Cæsar's time, but are now extinct, a reptile having such saurian affinities as to have been invested by popular terror with attributes of the dragon of legendary tale? Not only Rhodes, Naples, and Arles had their legendary dragon: in many a less renowned locality popular tradition commemorates the exploit of a hero who delivered the territory from the dragon's ravages. The dragon of Arles seems to belong to the time when a great crocodile, or other saurian, inhabited the estuary of the Rhone and other rivers flowing into the Mediterranean. Legends of conflicts with dragons are widely spread through northern Christendom, and are among the fabled feats of Teutonic heroes; they are connected with many ancient churches, and are commemorated in sculptured stone as well as in

rustic legend; as, for example, in Devonshire, where local folk-lore asserts that the stone avenues on Dartmoor, like the hut-circles and the kistvaens, were erected in far-distant times when *winged serpents* frequented the hills, and wolves inhabited the valleys. The dragon of 'Spindlestone Heugh' was probably an equally substantial adversary; but the legend no further concerns the present subject than as indicating the primeval wildness retained by the locality in question within the time of tradition."—Pp. 21—23.

There is very much that might detain us in Mr. Gibson's excellent account of the manners of the population, the method of cultivation, the characteristics of the villages, and the popular superstitions of Northumberland. But we hasten to the antiquities of the county, as falling most especially within the scope of the *Ecclesiologist*. We shall not linger among the Celtic or ancient British remains, which, however, are very numerous; but the Roman wall may be described in our author's own language:—

"The most wonderful of the Roman military works in Northumberland was the Barrier Wall, and most imposing must have been its appearance, when, with its commanding stations, it stood in all its strength, scaling the heights of the rugged cliffs, and descending the valleys, in its course across the country from sea to sea. Portions of this great monument may still be traced through a considerable part of the line from Newcastle to Carlisle; for, though it was generally resorted to as the stone-quarry for any farm buildings in its vicinity, a line of masonry eight feet broad and twelve feet high has not been easy to demolish. The stations *per lineam valli*, which seem to have been cities on a small scale, (containing, as they did, temples and baths, and the buildings of a garrison,) were twenty-three in number; and, besides these fortified stations, there were mile-castles along the whole line, with watch-towers between them on the wall. Some of the stations were of considerable magnitude; one of the largest was Borovicus (now known as Housesteads), garrisoned by the first cohort of the Tungrians from Belgic Gaul, which, from the foundations of streets and ruined buildings still visible, and the descriptions left by Hunter, Gordon, Horsley, Gale, Stukeley, and other antiquaries, seems to have deserved its appellation of 'The Tadmor of Britain.' The station called Chesters is remarkable for extensive and almost perfect remains of the baths of a luxurious villa. Perhaps the largest and best naturally defended of the stations is Ambloganna, which, from its modern name of Burdoswald, seems to have become the citadel of a Saxon king. It occupies a large quadrangular plateau, beneath the steep slope of which flows the rocky Irthing; and the interest of the fine view from it is much enhanced by the similarity (which Lord Carlisle has suggested) to the scenery of the celebrated place supposed to be the site of Troy. But it is not within the scope of the present memoir to describe the Wall or its stations. The question 'Who built the Wall?' was much debated by northern antiquaries a few years since; but it is not necessary to throw upon these pages the 'cold shade' of that frigid and pedantic controversy."—Pp. 39—40.

The ecclesiastical antiquities of Northumberland are, as is well known, of the deepest interest. "Its inhabitants were converted to Christianity before those of the West of England, and in its fountains Paulinus baptized converts soon after the mission of S. Augustine." The names of Bamburgh, Hexham, (the master-piece of S. Wilfrid, and the fifth church that was built in stone in Britain,) Tynemouth, and Lindisfarne, at once occur to the mind. Mr. Gibson decides,

against the opinion of a writer in our own pages, that the towers of the sister churches of Bywell and Ovingham upon the Tyne are not Saxon. But the specimens of Romanesque are numerous, and of high value:—

"The Norman period was the most important era for church-building in Northumberland. A large number of its parish churches date from the twelfth century, and in many of them the actual fabric is of that period. Norman piety also rebuilt the Saxon monasteries of Hexham, Lindisfarne, and Tynemouth, and founded five other abbeys. Northumberland, however, cannot boast a Tavistock or Woburn; its monastic foundations were generally more remarkable for antiquity than magnificence, and for saintly associations than for architectural splendour. Its parochial churches, too, are plain and stern; few lofty spires adorn the landscapes of 'mountainous Northumberland,' nor are its religious edifices enriched by much architecture of the Decorated style. None of its villages or waysides, and few of its churchyards, afford an example of those grey antique crosses which, abounding in the West of England, for example, consecrate the spot to Christian memories, nor does monumental sculpture enrich many of its churches. All the monastic edifices in the county are in ruins except the choir and transepts of the noble abbey church of Hexham, which became the parochial church some time after the dissolution of monasteries."—P. 44.

Hexham, Alnwick, and Brinkburn were houses of the Augustinian Canons. The Benedictines were settled at Tynemouth and Lindisfarne; the Carmelites at Hulne, the Præmonstratensians at Blanchland, and the Cistercians at Newminster, on the Wansbeck, near Morpeth. Lindisfarne, a Romanesque church, is the oldest monastic remain in Northumberland, Hexham, (to which public attention has been so much called of late,) is a Transitional church, over a Saxon-Romanesque crypt. There are some Romanesque and First-Pointed remains at Tynemouth; Hulne survives in ruins; of Alnwick only a gateway remains; an archway at Newminster; but the whole church is preserved at Brinkburn. The parochial churches are thus characterised:—

"The parish churches of Northumberland are, for the most part, built with more of strength than ornament; and, in this respect, resemble the churches of Cornwall. They have generally low, square, heavy towers, which seem also to have been used as places of defence; and other architectural features bear the impress of the days of Border warfare; e.g., narrow, deep-splayed windows, few and high, in the Norman walls, sometimes a roof of stone, and such other features (common in castellated architecture, but seldom seen in churches in the southern parts of England) as the square-headed trefoiled arch, and considerable massiveness in the walls. In many instances we have a campanile instead of a western tower, where a castle is adjacent, lest a church tower should have afforded to the Border enemy a place of strength; and where there is not an adjacent castle a tower stood detached in the churchyard.

"The most noticeable parish churches in the county are, those of Norham, Bamburgh, Warkworth, and Alnwick, in the northern division; Mitford and Morpeth on the Wansbeck; Hexham, Bywell, Ovingham, and Ryton, upon the Tyne; and S. Nicholas in the town of Newcastle. Norham church is remarkable historically for its connection with the early bishops of the once princely see of Durham, lords of 'Norham's castled steep,' and the frequent residence there of Edward I. in his wars with Scotland. The church, which stands amidst trees in a beautiful situation, is a Norman fabric, massive and

solemn in aspect, and almost cathedral-like in proportion. Bamburgh church is a fine early English edifice with a beautiful crypt, and its earlier history is associated with the regal memories of the adjacent castle, now the chief seat of the charities founded by Bishop Crewe. Warkworth has a chancel of late Norman work with vaulted roof of stone; and the fine church of the Augustinian Canons of Alnwick (S. Michael's, now the parish church) has good Middle-Pointed work. At Ovingham (an Early English transeptal church) and at Bywell we have examples of a class of towers of, at all events, early Norman date, with single belfry windows, rude and severe in character. At Newcastle, the small church which Osmund 'the good,' the Conqueror's nephew, is said to have built within the Roman Station, probably amidst the ruins of Saxon 'Monkchester,' was rebuilt on an enlarged plan in the reign of Edward III., and this edifice, famous for its light and graceful coronal spire, which surmounts the lantern-tower of Lancastrian days, is one of the largest (but, in the interior, most puritanical looking) parish churches in England. There are three other parochial churches in the town, one of which (S. Andrew's) is partly Norman, and formerly the walls of Newcastle inclosed also many monastic edifices; but of these few vestiges remain."—Pp. 48—49.

The revival of church architecture has extended to Northumberland. Our author mentions Ford, restored by Mr. Butterfield, Kirk Newton and Lindisfarne "saved from ruin," Brinkburn preserved, and Hexham "restored"—or shall we say destroyed? Among new churches Mr. Gibson mentions S. Peter's, S. Mary's, Newcastle, (the latter Roman Catholic); S. James, Morpeth; S. Paul's, Alnwick.

We will merely touch on the castellated and military remains. Here is a very curious passage:—

"The castles and pele-towers of Northumberland were the only domestic buildings that had any permanence or strength, and they form almost the only visible remains of its inhabitants during the middle ages. For example, in the extensive Border-parish of Elsdon, which is twenty miles in length, there is not a house a century old, excepting the fourteenth century pele-tower immemorially appropriated as the rectory-house, nor is any old dwelling except the tower of Otterburn remembered. Indeed the whole county hardly affords a house like the Tudor mansion or manor-house so common in southern counties, although there are houses that were built, and some pele-towers to which mansions were added, in the seventeenth century. The pele-towers or lesser strongholds have a character of their own; their aspect seems in keeping with their situation, and many a tower now crumbling in decay is the scene of some stirring Border legend. They are, generally, square massive buildings, the ground floor vaulted, and the upper chambers reached by a narrow newel staircase; many are, in fact, built like little fortresses, in which the chieftain and his neighbours might defend their moveable goods on incursions of the enemy. Many a fortalice had for its owners an old family of Northumbrian gentry, slow to abandon it for the comforts and accommodations afforded by the manorial residence of southern type; and it is, no doubt, for this reason that in Northumberland scarcely any residences as distinguished from towers of defence are found of a date earlier than James I.

"In this respect, Northumberland affords a striking contrast to some other counties—Somersetshire, for example, where there is hardly a village that has not its sixteenth-century house."—Pp. 51, 52.

It is impossible to avoid quoting the description of Bamburgh:—

"The largest and most imposing in situation, if not the oldest, of the Northern castles, is the once regal pile of Bamburgh, built probably in the

reign of Henry I. Here, as at Dover, outer walls (which at Bamburgh follow the irregular outline of the precipitous basaltic crags,) inclose an area, in the centre of which rises the square massive keep. A steep road, winding under the tower-crowned cliffs, leads to the citadel, and on the southern edge of the fortified inclosure stood the hall and chapel. Down to the time of the Union, a constable of high rank governed the castle for the Crown, but, it having been sold by James I., and in little more than a century afterwards forfeited by Thomas Forster, the Northumbrian squire who made so unfortunate a figure in the Jacobite rising of 1715, Bamburgh was purchased by Nathaniel Lord Crewe, Bishop of Durham, and by him bequeathed to charitable uses. In the hands of his trustees, this old historic fortress, no longer armed against a foe, has long spread forth hands of mercy to mankind: there the young are educated and the destitute relieved, and charities are maintained which were aptly enough described as being to sailors shipwrecked on that coast what the convent of S. Bernard is to travellers on the Alps. The chief room in the keep is applied to a purpose that its Norman builders never contemplated, for there a noble but little-known library reposes. Something should be done to restore the mediæval character of Bamburgh castle, the repairs executed in the last century being in the worst possible taste."—Pp. 54, 55.

Mr. Gibson discreetly avoids the controversy as to the restoration of Alnwick castle, but gives an excellent description of this and all the other baronial fortresses remaining in the county. An appendix gives a *résumé* of the existing sources of information about the topography and history of the county. We can warmly recommend this unpretending *brochure* as excellently written, and full of instruction and amusement to all persons, and not only to those who are connected with Northumberland.

ARCHÆOLOGIA CAMBRENSIS.

The January Number of this Journal contains some good articles on many of the subjects which usually occupy an important place in its pages. We find here researches on ancient earthworks, Celtic monuments, early inscribed stones, and Welsh genealogies, of which the most important is an article by the Rev. E. L. Bamwell, on Celtic Monuments, which goes into the subject of these remains at some length, classing them in the threefold division of Tumuli, Cromlechs, and Pillar stones, pointing out the most notable specimens in England and Wales, Scotland and Brittany; and pronouncing that these primæval monuments are nearly in all cases sepulchral and not connected with Druidic mysteries.

There are also two interesting articles connected with parochial history; one entitled, "Some Account of the Parish of Penmark," the other, "Llandderfel, Merionethshire, Parochialia."

The first of these is deserving of much commendation, and will be read generally with great pleasure, being an excellent history of one parish, which, though not extensive, has more objects of archæological interest than are usually found. There is a good description of the church and of the two castles of Penmark and Fonmon, both within

the parish, of which ground-plans are given; and also sufficient notice of its natural features, statistics, and genealogies of the chief proprietors.

The article on Llandderfel is mainly a record of the religious houses, chapels, and ancient mansions which once existed in the parish. Of the former there seem to have been an unusual proportion; but scarcely any vestiges now remain. The accompanying view of the parish church represents a small church, with Third-Pointed windows, rather superior to the common Welsh type.

We are much gratified to find from one of the notices that a sufficient sum has already been raised to restore the tower and transepts of Brecon Priory Church.

THE CHANCEL-STAIRCASES AT COBHAM AND EASTLING.

To the Editor of the Ecclesiologist.

Islington, April, 1861.

Sir,—Seeing in this month's number a letter from Mr. Coates, relative to a spiral staircase being discovered in the south-east wall of S. Mary Magdalene, Cobham, Kent, I beg to inform you that a discovery of a similar staircase was made in 1857 at the restoration of S. Mary, Eastling, Kent. It strikes me as being peculiar that there should have been two discovered, and both in Kent.

The staircase at Eastling consists of some nine or ten steps with a rise of about 12 in. each: it commences about 2 ft. from the floor, and makes (as Mr. Coates tells us the one at Cobham does) but half a turn when the wall stops it; it is only about 2 ft. in width, and so could not, I think, have been used by the general public.

Hoping some of your correspondents may be able to clear up these apparent mysteries,

I remain, sir,
Yours truly,
C. Kemp.

CHICHESTER CATHEDRAL.

To the Editor of the Ecclesiologist.

Dear Mr. Editor,—Will you allow me space for a few lines concerning the restoration of Chichester spire? I want to call the attention of the Committee to a remarkable opinion of Professor Willis, and to guard them against following the advice given in his lecture on the fall of the spire reported in your April Number. He said, "he hoped they would not be satisfied without a complete restoration, not allowing a consideration as to whether this or that was ugly or not in the building, now a ruin, to have weight with them. He trusted they would restore the old spire actually as before," &c.

The fine old spire of Chichester is now a thing of the past, and the restorers can never bring it back again. By copying they can only obtain a copy—a lifeless copy—a spire without the vitality either of mediæval or nineteenth century work. The old spire was one of great beauty, and is besides interwoven with all the associations of the neighbourhood, and dear to the hearts of all the people; and, as such, it should be the model for its successor; but servile copyism will only end in failure. There are two points from which the question may be viewed—the antiquarian and the artistic. Professor Willis is an antiquarian; and, as such, he loved the old spire, and will value drawings and models of it in proportion as he feels sure they are correct; but this new spire can never gain a higher point of interest than this. The drawings, or a model placed in the Architectural Museum, will be of equal value to what they are going to spend £50,000 upon.

There is one main feature to which I will confine my remarks. Is it really intended to rebuild the four Romanesque piers and arches? For if they are rebuilt as they were they will be in time as unsound as the old ones; but if they are rebuilt with thorough sound masonry there will be a serious waste of material. Besides, is it not a point for consideration that there has never yet been a successful piece of Romanesque copyism? and the probability is that the work at Chichester will be as unsuccessful as that in other places. Whether it is that the effect of Romanesque work is greatly produced by the surface and colour which time alone can give, or that there is an entirely different spirit of work into which we cannot enter, it is certain that we never do get the spirit of Romanesque in new work; and it is probable that they will fail just as much at Chichester as elsewhere. If they attempt something more consonant with our own times they will have lighter and stronger piers and arches. They will block up their space less, and thus render it more useable; and, what is more, they will be able to put some thought into it, and thus the work will speak the mind of man. By copyism they are sure to fail. By studying the thing well, and producing the best they can, they may succeed in erecting a work of art. I will not say more concerning this, though there is much that may be said; but about minor details and features I hope they will use consideration in them too; and where they feel that anything was not as good as it might have been, by all means work it better in the new work. There cannot be a doctrine more fatal to success than that enunciated by Professor Willis, viz., to work without consideration as to what is beautiful and what is ugly; and I hope the Dean and Chapter will carefully avoid it. It may be said that I am falling into the other extreme in advocating such a radical change as the total alteration in the substructure; but I think I have shown reasons for it both artistic and utilitarian. To do new work will give a great deal more trouble in the shape of thought, anxiety, &c.; but I hope that £50,000 will not be thrown away on a mere copy executed without consideration.

Yours truly,
W. M. F.

FLORENCE.

Continued from p. 98.

The ecclesiastical buildings next claim our attention. The oldest of these is undoubtedly the celebrated baptistery of S. John, the core of which is supposed to be a Roman or a Lombard building. However this may be, an external coating of black and white marble was added at the end of the thirteenth century by Arnolfo, who appears to have monopolised all the best jobs of his time—no doubt greatly to the disgust of his contemporaries. And after all, if we compare what remains of his work with what was produced during the corresponding time in France and England, I really do not think that Arnolfo has any claims to be considered a first-rate architect, much less a genius. Thus, the marble placage of the old Lombard churches, rife with historiated carvings and inlays, representing hunts, fights, men, monsters, &c., becomes in his hands a mere succession of angles and panellings in black and white marble—so that the effect of the cathedral and baptistery, which are thus treated, upon a mediævalist fresh from the other side of the Alps, is apt to be anything but pleasing; and it requires all the art and beauty of the gates of Paradise to reconcile him for the moment with Italian art.

So much, indeed, is this the case, that Pugin is said to have compared the baptistery and cathedral to magnified Brighton workboxes; but the interior of the former building quite makes amends for any faults of the exterior. It is difficult to examine this thoroughly, as there is but little light; but the great features are the row of columns below, and the triforium clerestory in the thickness of the walls above, the whole being crowned by an immense dome, ornamented with innumerable figures and stories in mosaic, upon a gold ground. Unfortunately, these mosaics, having suffered a good deal from time and the hand of man, have been in some places replaced by paintings; but I read in a newspaper the other day that it is intended to restore them in mosaic. It is to be hoped, if this is really the case, that the authorities will look sharply after the mosaicist, and see that he does not destroy or purloin any of the old work, under pretence of inserting new. I say this advisedly; for, only the other day, a large head of an apostle, in mosaic, was purchased at Venice, the which head is said to have been taken from the cathedral at Torcello. As it is, this appropriation, (to use a milder term than is, perhaps, warranted by the deed,) has not turned out badly for the interests of art; for the purchaser has presented it to the Dean and Chapter of S. Paul's cathedral, London, where it will doubtless be most useful as an example of manipulation in the execution of the mosaics with which it is proposed to decorate that very bare and unsatisfactory edifice.

But to return to the baptistery of S. Giovanni, at Florence. The centre of the building is said to have been occupied by a large font, surrounded by several smaller ones; much the same, in fact, as we see at Pisa. However, whatever was here was destroyed in 1577,

and thus Florence lost one more historical monument; for it was one of the charges raked up against Dante, (who doubtless rendered himself sufficiently disagreeable, without having recourse to sacrilege.) that he broke or defaced one of these smaller fonts.

At present the centre of the building is occupied by a zodiac of the twelfth century, executed in incised white marble. The sun is in the centre, and the signs are placed around, in connection with a good deal of conventional foliage. This zodiac—which, by the way, is very much worn—has been published by Mr. Waring, in his recent work on Italian decoration; but it is to be hoped that some ecclesiologist will secure a tracing of it for the Architectural Museum, so that we may have an opportunity of comparing it with the similar work at Siena, S. Omer, and Canterbury.

But one of the great glories of the baptistery was, and still is, the dossel of silver which annually decorates the altar on S. John's day. This wonderful work of art, preserved in the guardaroba, an edifice opposite the east end of the cathedral, (which, in fact, answers to the trésor of the French cathedrals,) was the work of many men, and of many years, viz., from the middle of the fourteenth until late in the fifteenth century. To mention the workmen would be but to enumerate most of the most gifted sons of the mediæval Athens, and Ghiberti, Orcagna, Pollajuolo, and Verrocchio, are among a few only of them. The small groups and statues are most exquisite both for movement and finish. And the same may be said of the enamels; but the architectural portion of the work by no means warrants high praise, for to a northern eye it appears full of faults and ill-proportions; and the same sentence may be passed upon a very large and splendid crucifix (middle of the fifteenth century), which on S. John's day is placed on the top of the dossel. The dossel itself is composed of three compartments, viz., a centre and two sides. The sides, as far as I could make out from the official who shows the contents of the guardaroba, fold back at right angles to the centre; so that the whole must have very much the appearance of one altar placed upon another.

I observed one very curious thing about some of the enamelling, and that was, that small paillons of metal were placed upon the translucent blue enamel, probably before it was melted, and are thus fixed upon the surface, or very little below it. The effect exactly resembles that of some of the Japanese enamelled vessels that have been brought over to this country of late years; and it is by no means improbable but that the Florentine workmen may have imported the process from the East, perhaps through Venice.

The greatest attractions of the baptistery are, however, the three gates of bronze. The history of these is too well known to bear repetition. Thus much may be said, that the southern one, completed in 1330, is the work of Andrea, the best of the numerous family of the Pisani. The commission for the northern one was won in fair competition by L. Ghiberti, at the commencement of the fifteenth century; while the eastern one is the more mature work of the same artist. The northern and southern doors are much of the same design, viz., square panels, containing groups of figures in alto-relief; the rails and stiles in L. Ghiberti's work having delicate foliage, while in the other imita-

tion jewels supply the place. In both the figures are all that could be desired; and when gilt, as most of the mediæval bronzes were, the effect must have been very beautiful and splendid—of course, I mean when the gold had got slightly oxidised. At present they are dirty and dark, and not very much better than we should see them in London. I think there is very little doubt but that the Greeks left their bronzes of the natural colour of the metal, and perhaps preserved them from oxidation by means of a coating of varnish or encaustic. In the present day, on the contrary, no sooner does a sculptor produce a statue in bronze, than he carefully tones it down to the colour of a chimney sweep.

The eastern door, generally considered as Ghiberti's *chef-d'œuvre*, is not so successful, in an architectural point of view, as the others. Firstly, the compartments are very much larger; and secondly, the subjects have elaborate backgrounds of trees, houses, &c., all represented in perspective gradation.

Before describing the cathedral, it would perhaps be as well to give a glance at the often illustrated church of S. Miniato, which stands on an eminence without the walls. This church and the surrounding cemetery now does duty as the Campo Santo of Florence, and accordingly the hand of the restorer has been very busy in the interior, which last autumn had just been painted with imitation black and white marble placage. However this is not the first time that the church has suffered from restoration; for the half-gables at the west end of the aisles and parts of the west front over the centre door display a reticulated pattern very much at variance with the historiated great western gable. The west front, with these exceptions, is particularly deserving of study; and shows a very early example of the black and white marble placage, which afterwards became so fashionable; so much so, indeed, that in after times whole exteriors of churches were roughly built of brick, with a view to their being afterwards cased with marble in this manner; and the marble casing having never been applied, or perhaps very partially, we now see churches, such as Santa Maria Novella, whose rough built exteriors are neither pleasing nor artistic. There are several things well worthy of note at S. Miniato. The first is the cross-arches, going across the nave and aisles, thus dividing the church into compartments, just as if it were going to be vaulted. Secondly, the raised chancel and large crypt below it. Thirdly, the incised marble pavement. Fourthly, the mosaic of the apse. Fifthly, the five medallions, by Luca della Robbia, in the vaulting of a side-chapel; and, sixthly, the stone panes of glass (to use an Irishism) in the windows of the apse. On my first visit to Florence I examined them rather closely, and can compare them to nothing but very transparent alabaster, parts of which are clouded with a brownish red colour precisely like the alabaster we now use. Of course it is impossible to see through them; but they really do admit a considerable amount of light, and doubtless look exceedingly beautiful when the sun strikes directly upon them; they are also in large pieces, only one slab being employed to each window. It is difficult to conceive why they should have been used, as the art of glass making was probably never lost since the time when the inhabitants of Pompeii used tolerably large pieces as

thick as our plate glass; it is, however, just probable that they were taken from some pagan temple, and inserted in the apse of S. Miniato as rare and valuable objects. They are very different from the curious stone windows at Torcello, which are massive stones, a foot thick, turning on pivots, outside the window opening; and, when shut, would effectually prevent any light from entering; although they would form a very efficient protection against hostile missiles.

But to return to the cathedral. In 1294 the magistrates directed Arnolfo to begin rebuilding the old Duomo in such a manner that it should not be surpassed by any other building in the world. Now, judging from what remains, Arnolfo did not certainly do justice to his commission. Perhaps he had too much work; for it is certainly to my mind the most disappointing building I have ever seen, having the very great fault of S. Peter's at Rome, and of pagan structures generally, viz., that of looking much smaller than its real size. Perhaps it would have looked all right if covered all over with gold mosaic, such as we see partially applied in the interior at the west end; but then it may be asked, what building would NOT look well, if covered with mosaics on a gold ground? And this I have suggested, and still venture to suggest, as the only way to treat our own S. Paul's. Now I do not mean thereby to infer that one mosaic is to be placed here, and another there, for then they will only look like so many pictures; but that the whole interior surface should be so covered, and all ornaments, if in the way, should be chiselled off. Otherwise we shall only have the boudoir effect of S. Peter's at Rome, which always struck me as having been originally executed as a reception room for Her Royal Highness the Princess of Brobdignag.

Arnolfo appears to have designed his building with reference to something which was to occupy the central space where the choir and nave intersect the transepts. What he intended has not come down to us: he might have had the idea of copying the dome of the Baptistery, and covering it with a conical roof; or he might have had the more glorious conception that Mr. Fergusson hints at in his *Handbook of Architecture*, viz., to place at the intersection a large and high tower, rising gradually by successive stages, something like a telescope, and resembling what we now see in the church at Chiaravalle, near Milan.[1] Arnolfo would appear to have erected the church as far as the two easternmost bays of the nave; but the last bays are evidently later work, and were probably built contemporaneously with Giotto's Campanile; and each being a sort of double bay on the outside, and a single bay on the inside, the consequence is that the windows are blank, while inside there is another blank window in the middle to correspond with the real windows in the other two easternmost bays. The whole of the exterior, as well as Giotto's Campanile, is in the workbox style; but the tower is a very superior specimen of the art, the niches being perhaps the least satisfactory parts about it. The west end of the cathedral, which was decorated in a similar manner to the rest of the church, is said to have been destroyed in 1558, under the pretence of doing something more modern.

[1] A woodcut of this, from a drawing by Mr. Falkener, is given in the second Volume of the Handbook.

Luckily this something was never done; and there has been some talk of an European competition for a design. In the "Opera," a sort of museum and clerk-of-works' office attached to the guardaroba, they show an old parchment drawing taken shortly after the act of vandalism had been committed, and before the year 1618, when the whole was plastered over, and a wretched composition painted upon it. From this parchment drawing, it would appear that the great western window consisted of an immense couplet with a circle above, and in its main features does not justify the design or restoration prepared and published some few years since by a Florentine architect.[1] Before leaving the exterior, I should mention the mosaic in the tympanum of the door on the north side of the church. It represents the Annunciation, and is really most beautiful.

As to the interior it is most disappointing, being covered with white and brown wash. The arches of the arcade are of an immense span, and the nave-vaulting space, as usual in Italian work, is a square—not a parallelogram, as with us,—and the vaulting of the aisles of course assumes the latter form, but with the longer side stretching from east to west. There is no triforium, and the clerestory is restricted to a single bull's-eye window. The line, therefore, of the wall-rib comes most unpleasantly near that of the arcade, and the whole effect is starved and mean. A gallery carried upon machicolations runs right along the church at the springing of the vaulting, and as it is carried round the pilasters which take the vaulting, it looks exceedingly clumsy. We shall find the same composition at Sta. Croce, except that there is a flat ceiling in that church instead of vaulting; and the clerestory windows, if I remember rightly, are of two lights instead of bulls' eyes. This latter building is also attributed to Arnolfo, for whom I am afraid that I cannot say much. But what fully repays the student in the cathedral, is the wonderful stained glass, which certainly beats all other that I have seen, except the Aladin-like windows in the mosque of Suleyman at Constantinople. These latter resemble a collection of very brilliant jewels, set in a pattern of which the leading lines are conventional and the details natural. The Florentine windows, on the other hand, appear to have been made from slices of large gems cut out and formed into histories and figures, just as they make the Florentine-mosaic of the present day. At the Opera I was shown some pieces of this glass; it was blue, of a greenish grey tone, and very like what Mr. Jones has employed as the background to the windows he has just designed for the east end of Waltham Abbey. I have observed that the effect of this dull green-grey blue is to bring up the other colours, and render them more brilliant; whereas when a bright blue is employed for the background, a contrary effect is produced.

Altogether the stained-glass windows of the Duomo, at Florence, deserve to be studied most attentively, as I fully believe no better are to be found. It is, however, probable that they may owe something to the intense light of a southern climate, which would allow the artist to employ more toning than he would venture to do in this country; but then there would remain a great deal to be accounted for

[1] A lithographic drawing of this new design is shown equally in the Opera.

as regards the harmony of the colours, &c. I have already mentioned sundry blank windows in the interior. These at first sight appear to be filled with stained glass like the others; but, upon examination, the spectator finds that they are only shams, i. e., they are the transparent pictures described by Theophilus. This latter author directs the space destined for the picture to be covered with tin foil, then burnished, and finely painted in oil colours.

Now these at Florence are the only ones of their kind that I have ever met with, executed according to the directions of Theophilus. My friend, Mr. Parker, tells me there used to be an imitation window in the chapter-house of York Cathedral, but could not inform me as to whether tin or silver leaf was employed for the ground. The lower parts of the windows in S. Stephen's chapel, Westminster, were occupied by paintings, but then they were regular subjects painted on an opaque ground: and the head of the north door of the Sainte chapelle at S. Germer, near Beauvais, is likewise painted in imitation of grisaille glass, but it is quite opaque, and there is no tin foil below, the ground being a bright green, and the lines of the ornaments in reddish brown. On the other hand I have been informed, that parts at least of the Florentine windows are painted upon talc; but as my information is only second-hand, I do not know what reliance to place upon the assertion. Lately having to procure an imitation stained-glass window for Waltham Abbey, I secured the services of Mr. Holiday, who painted the work in oil colours with copal varnish as a vehicle, the ground being silver foil.

Of the great dome, painted by Vasari, the less said the better, as it is simply as bad as it can be. The choir of the cathedral is immediately underneath, the enclosure being by Baccio Bandinelli. It is by looking at these sculptures, and the Hercules and Cacus in front of the Palazzo Vecchio, that one begins to sympathise with Benvenuto Cellini, who is always complaining of him and his works in the latter part of the Memoirs. The upper part of this enclosure has been taken down, and is now to be seen in the Opera, where also are preserved two beautiful statues, said to have come from a chapel destroyed when Giotto built his Campanile, which by the way sadly wants the spire originally designed to terminate it. Brunelleschi's wooden model for the present dome is also preserved in the Opera. It is a very rough affair, and was probably only meant to show to his employers, who perhaps could not understand his drawings.

Sta. Croce is principally remarkable for its plan, which may be described as a nave with very long transepts, from the eastern side of which the choir and a number of small chapels bud out. Some of these chapels contain frescoes by Giotto, one of which representing the daughter of Herodias dancing before the king is very celebrated.

The glass is nearly as beautiful as that of the cathedral, especially the circle at the west end, said to have been designed by Ghiberti.

The vast collection of monumental slabs is particularly deserving of notice. Some are inlaid with various marbles, while others have the effigy carved in very low relief. Some of the latter are particularly fine. The west front is now being decorated with a placage of marble,

from the design of a native architect, but as the scaffolding was exceedingly close and massive, it was impossible to see anything: however it ought at least to be as good as any old example of the kind, seeing that these latter are by no means worthy of a very high place as architectural compositions; witness that of Sta. Maria Novella, the next which I propose to notice, and which with the exception of S. Miniato is the only one in Florence retaining its original west front. Last autumn Sta. Maria Novella was shut up for repairs, and consequently there was no getting in; but there were ample sources of consolation in the Beato Angelico in the sacristy, and the wonderful collection of mural monuments and armorial bearings in the cloister.

One of the most celebrated churches is the Or' San Michele, a church manufactured out of the open vaulted ground story of a public granary. I cannot say that I admire the traceried windows or the niches on the exterior, both of which are said to be the work of Orcagna. The figures in the niches are the works of great masters, but none are very remarkable except the celebrated S. George of Donatello, which is very much too good for the niche in which it stands. The tabernacle within is much the best part of the building, although rather florid in its details; the general effect being a mass of white marble, relieved by occasional little pieces of bright colour. These latter are obtained by bits of blue glass, which form the background of many of the sculptures, and by an imitation of mosaic, i.e. mosaic painted, and then covered by a piece of transparent glass. It will probably be remembered, that a similar process is employed in the original frontal at Westminster Abbey; but then I suspect that it was enamel which was intended to be imitated, not mosaic.

With the Or' San Michele may be said to conclude the perfect mediæval churches of Florence. For although many of the others contain remnants of mediæval art, they have been for the most part dreadfully paganised. Thus S. Lorenzo presents us with a most charming little gallery composed of marble and mosaic. The convent of S. Marco has the paintings of Fra Angelico scattered up and down the walls of its corridors. The chapel of the Ricardi Palace is decorated with most beautiful frescoes by Benozzo Gozzoli. They are painted in pure bright colours, and are remarkable in an architectural point of view for the large quantity of gold employed about them. The church of Sto. Spirito, so much admired by classicists, but which in fact is nothing more than a mediæval plan paganised, contains a painted altar frontal in one of the chapels of the north transept. This painting has evidently been copied from a piece of embroidery, and would well deserve to be reproduced.

I am quite aware that a very great deal more might have been said about mediæval Florence, but this paper has already exceeded the limits I originally proposed to myself; and my excuse for my omissions must be that at the beginning of this notice I promised to endeavour to put together my own recollections, and not to write a regular essay upon a subject which would require a great deal more time and research than I could readily give to it.

W. Burges.

THE ROYAL ACADEMY AND THE ARCHITECTURAL EXHIBITION.

The recent alterations in the Royal Academy building have given much elbow room for the potential display of architectural designs. We wish that the change had been followed by an increase in their absolute numbers: but as usual, architecture forms but a small portion of what is no longer termed the architectural room, while the extra space is appropriated by those few miniatures which have survived the invention of photography. On the other hand the Architectural Exhibition has become a settled institution, and, as they did last year, the drawings fill the two largest rooms in the Conduit Street Gallery. Still we cannot say that ecclesiology makes a brilliant display this year. We do not mean to say that there is any retrogression in principles, or that the quality of the church work which is being done in England has retrograded. Ecclesiology is more than making good its own, and the Gothic cause is steadily advancing, although Lord Palmerston may live politically to open an Italian Foreign Office. But somehow the ecclesiological school has not gathered in strength in the galleries of the present year, and the lull of competitions during the last twelvemonth has cut off a large source of supply. The only competition indeed which makes itself felt, is the ill-omened one for that ridiculous clock tower, by which the Justice Shallows of Hereford propose to celebrate their stupid vandalism in demolishing the interesting half-timbered town-hall of their city. Several of the tenders, most of them fantastic, none good, appear in Conduit Street.

The principal architectural feature in Trafalgar Square is Mr. Scott's series of drawings to show what the Foreign Office ought to be. We have already noticed Messrs. Prichard and Seddon's church at Newport (704), the striking one which Mr. Pearson has designed for Vauxhall, of which an exterior and interior perspective are exhibited (679, 681), as well as the church which he is constructing at Daylesford. Mr. E. M. Barry (703) appears with his excellent schools in S. Giles's, which we shall describe at greater length in connection with the new ecclesiastical buildings of London.

The elaborate chapel, which Mr. Clutton has added to the Jesuit's church in Farm Street Mews, forms the subject of a pretty water-colour drawing, (663.)

Mr. Waterhouse's Assize Courts at Manchester,—the most important specimen of civic Gothic which the revival has yet produced,—(669) are more completely and satisfactorily represented in a very careful model, which occupies, as it deserves, a conspicuous position at the Architectural Exhibition.

Mr. Burges shows the new east end of Waltham Abbey, carried out in that very Early French, which is more excusable in that place from its immediate juxtaposition with the old Romanesque arcades, (673.) All that Mr. Burges has contributed to Conduit Street, are a design for four domestic offices at Gayhurst, (238,) and a birdseye view of a mediæval city, (233,) which is clearly intended for the sole purpose of

puzzling the public. On a pillar in the middle of a very picturesque though crowded town on the seashore, carved out of the artist's imagination, is perched a very ascetic Stylites in the act of receiving a heavenly vision. The whole drawing looks like a woodcut extracted from the *Nuremberg Chronicle*. But to return to the Royal Academy, Mr. Gibson's sumptuous but heavy chancel at Bodelwyddan appears, (667,) and also the new church at Penboys, Carmarthenshire, due to Mr. D. Brandon, (713,) of which we have little to say, except that it is apsidal. The tower on the south-east side might be made more effective.

Mr. Blomfield, in his church of S. Luke, Tor Mohun, (719,) takes advantage of ground shelving to the west, to introduce an undercroft and some steps, picturesquely leading with a porch up to a north-west tower. The aisles, we observe, are gabled.

Mr. Street, we are glad to see, produces his new church at Bournemouth, (718,) while he contributes various works in progress to the Conduit Street Gallery, several of them photographs: among his drawings a sketch of the new church at Denstone (185) is conspicuous, and we must specially notice a very pretty design for the rebuilding of a grammar school, which stands first in the catalogue. The building is grouped round three sides of a court, with a bold though simple recessed cloister, and it is curious to observe how the details of an early style shape themselves to those lines of which the ancient models are mostly formed in colleges and houses of the latest date of Pointed.

Mr. Goldie's church at Grenock, (716,) of which the west end is shown flanked by a saddleback steeple is simple and bold, but bears traces of that tendency to squareness which is the characteristic of his designs. The interior, which is exhibited in Conduit Street, seems rather a stately composition of an early type, (195.) The church at Lanark, which we have already described, re-appears in various drawings at the Architectural Exhibition. Mr. Goldie's new church at Ballywick, Sligo, in the same gallery, would be improved if the low octagon tower were relieved of the vast excrescent turret. (115.)

Mr. Digby Wyatt's sketch for a public building in the Academy, (689,) possesses considerable dignity, but is not improved by the large circular towers which flank the angles. Their *motif* is rather too castellated. Mr. Bentley's imaginary church is an evident reminiscence of All Saints', Margaret Street, with the variation of introducing the end frescoes in panels which imitate the tracery of a window.

The remaining designs which we shall notice are all to be found in Conduit Street. Mr. Broderick's design for a church at Scarborough (102), has the merit of breadth, but it wants repose, particularly in the roofs. Mr. Beazley's design for Darlington markets (146), offered in competition, is one of the best designs in the Exhibition. The style has a German tinge, but is very soberly treated, of two stories, with a huge hipped roof, and irregularly ranged attic windows rising into dormers. The corner *oriels* are well harmonized, and the tower capped with a hipped saddleback is original, without being fantastical. The design, by the same architect, for a new church at Tor, in Devonshire, developes the idea of short pillars and wide arches (298). We very much doubt whether it would work out satisfactorily.

We are sorry to see that Mr. Ashpitel, in his new church at Ripple,

near Deal, (151,) should have chosen a kind of modern adaptation of parochial Norman, in which a semblance of the triple chancel arch is employed for pulpit and desk, and that the interior of the church at Albert Gate, by Mr. Raphael Brandon and Mr. Eyton (182,) should be conspicuous by galleries and the most meagre and incorrect arrangements. Messrs. Francis's parish church, Warrington, as re-built in 1860 (257,) is a large cruciform building in Middle-Pointed, with a central spire. Mr. Nicholl's cemetery chapel (Roman Catholic) has the peculiarity of apsidal chapels, placed anglewise, north and south of the chancel.

Among the specimens of architecturalizing art workmanship the one which has attracted the most attention, is a book-case and writing-table in oak, inlaid with various woods, designed by Mr. Norman Shaw, and executed by Mr. Forsyth; the metal work having been produced by Mr. Leaver of Maidenhead. The forms, those of Early French, may be considered to be rather those of stone work transferred to wood than of absolute wood carving, but in a piece of domestic furniture it is not well to be too critical. The whole looks very well; and we should think it was sufficiently capacious to be likewise useful. The specimens of Cologne embroidery which we described in our February number are exhibited beside those of Mr. Bell's similar process, which was simultaneously but independently invented.

The number of country houses at the two Exhibitions, in various styles of mediæval architecture, are so numerous that we feel ourselves precluded from noticing any. Collectively they indicate a real and extensive settlement of the public taste in the direction of our old national architecture.

THE ENGLISH CATHEDRAL OF THE NINETEENTH CENTURY.

The English Cathedral of the Nineteenth Century. By A. J. B. Beresford Hope, M.A., D.C.L. With Illustrations. London: Murray. 1861.

The paper which Mr. Beresford Hope read a year ago before the Cambridge Congress of Architectural Societies has developed into a handsome and important volume, which no ecclesiologist can afford to leave unread. It is no small praise that the author has so treated his subject that this work is as interesting and instructive to the church reformer and politician on the one hand, as it is to the architectural student on the other.

Our readers will most of them remember the general scope of the lecture as it was delivered at Cambridge. Beginning with some very judicious remarks on church extension, both at home and in the colonies, Mr. Beresford Hope shows that cathedrals are indispensable for the proper development and practical working of the church system; and he distinguishes between the ecclesiastical and the architectural idea of a cathedral church. Having established the fact that cathedrals are necessary for new dioceses, he proceeds to consider how they

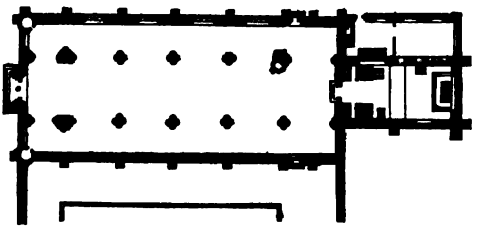
should be built. The Gothic style being ruled, the question arises as to what development of the style is allowable or desirable. Starting from the English Middle-Pointed, Mr. Beresford Hope, true to the eclectic principles which he has so often ably defended in our own pages, advocates the borrowing of much from the Italian Gothic and the Early French Gothic, while he points out the dangers of an exclusive devotion to either style. In the handling of this topic he draws attention to the great value of his father's Historical Essay on Architecture, and disposes of the supposed claims of iron or crystal architecture. The next chapters discuss the differences between cathedrals, ancient and modern, of the unreformed and reformed Churches respectively. This argument is illustrated by numerous plans of modern cathedrals, built or designed in Great Britain or the colonies; and it establishes that the principal difference between a Roman Catholic Cathedral and an Anglican one is, that the former comprehends many altars, while the latter has but one. This leads to some remarks on the popularity of choral services and special services, and the general and social uses to which cathedrals may be put in the present day. After this general investigation of the ground-plan the detailed arrangements come under review. The Basilican and the English arrangements of a church are examined historically and politically, (so to say,) and a strong preference is manifested for the latter. After this the subject is pursued into further detail; the several parts of a cathedral, viz., nave, transepts, choir, triforium, clerestory, roofing, steeples, being treated of severally. Under this head, all the great features of the building and their respective uses are successively considered. Another chapter discusses the best kind of internal decorations, the advantages of an apsidal aisle, and the treatment of monuments. Finally, Mr. Hope enlarges on the accessory buildings of a cathedral, and throws out suggestions for the extension of the episcopate, the creation of new chapters, and the general adaptation of the organization of the Church, both in its *personnel* and its *material*, to the wants of the time.

From this summary our readers will see that this is a volume to be read *in extenso*, and not to be judged of by extracts. This consideration absolves us from the necessity of dealing at great length with a book which ought to be in the hands of all our readers. It will suffice to notice a few points which have most struck us on its perusal.

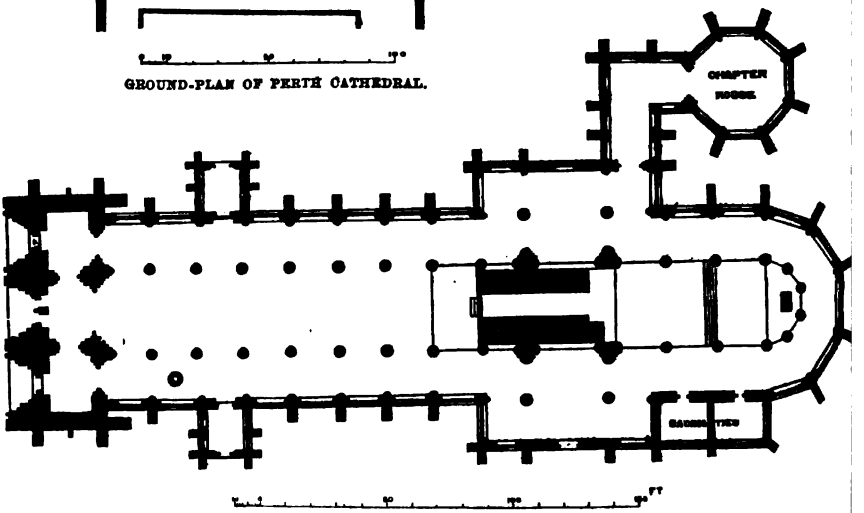
Nothing can be more important or better timed than Mr. Hope's vindication of the present need of *cathedral* extension, and his protest against the miserable system of *parochial* extension under "Peel's Act." He gives us a graphic, but only too sad, picture of the failure of a typal impoverished Peel District; and adds another warning against the fatal policy which is rapidly repelling from Holy Orders every man of birth, of abilities, or of education. He does not indeed exactly show how the extension of cathedrals would meet this difficulty. He does not urge, as some are already beginning to do, the repeal of the Pluralities Act: nor does he convince us that the colonial Churches, even though they have founded cathedrals, take care that their parochial clergy have stipends large enough to live upon. It is necessary to remind the laity that, bad as is the condition of the "incumbent"

of a Peel District, his position is scarcely mended by giving him a sumptuous church. Our own inquiries have shown us, to our astonishment, that some of the greatest church-builders of the day think double the stated stipend of a Peel incumbent quite enough for the parish priest of a church which has cost tens of thousands. Surely it is time to ask whether in these days a man can be expected to maintain and educate a family, as a clergyman is expected to do, for £300 a-year.

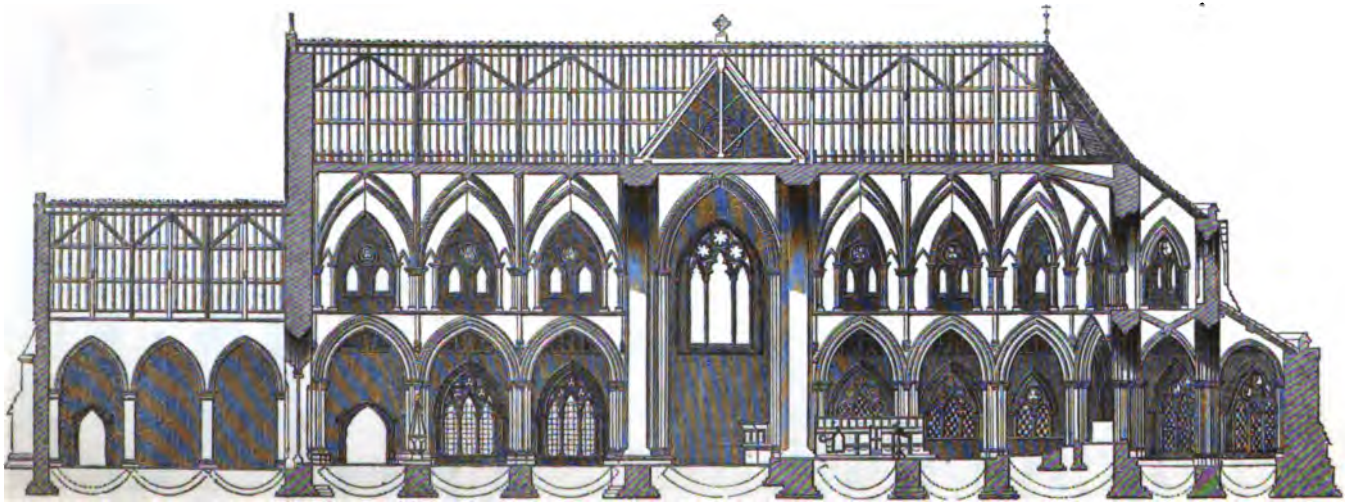
Passing over the disquisitions on the Eclectic form which the Pointed style of our day is to take, (which are scarcely new to these pages), we come to the question of ground-plan. A ground-plan of the new church at Linz, in Western Austria, by M. Statz, which exhibits very clearly the ritual requirements of a Roman Catholic Cathedral, illustrates Mr. Beresford Hope's pages. This plan is in no respects different from that of a mediæval cathedral. Our own Reformed use, requiring but one altar, would find its highest embodiment in such a plan as that of Milan cathedral, which was designed for the single altar of the Ambrosian Rite. But in practice we have been forced to content ourselves with something much simpler. Such for instance are the plans of Mr. Butterfield's cathedral for our own communion built at Perth, and the more elaborate one designed by Mr. Slater, for Inverness, in the diocese of Moray and Ross. These, and the following cuts, we owe to the courtesy of the author and publisher of the work under review.



GROUND-PLAN OF PERTH CATHEDRAL.

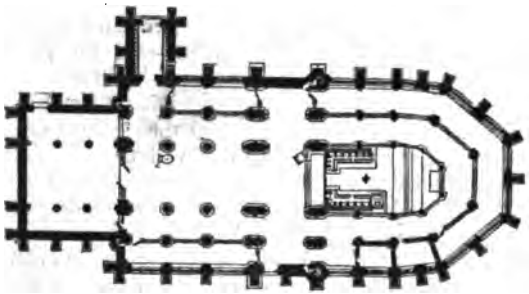


GROUND-PLAN OF INVERNESS CATHEDRAL.



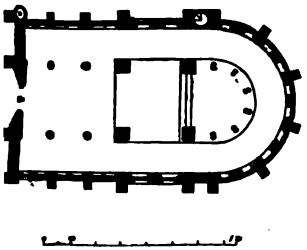
LONGITUDINAL SECTION FOR COLOMBO CATHEDRAL.

To these we add the ground-plan and longitudinal section of a cathedral designed by the late Mr. Carpenter for Colombo, but which has unfortunately remained on paper.

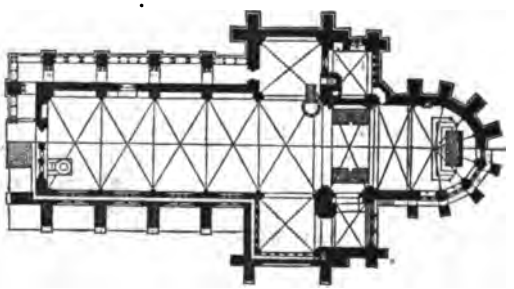


GROUND-PLAN FOR COLOMBO CATHEDRAL.

We must confess that, although no new facts are adduced in Mr. Hope's review of the modern cathedrals built in our colonies, we are amazed at the importance and extent of the movement when it is thus considered in the aggregate. We are glad that justice is done to the breadth of view with which Bishop Daniel Wilson, of Calcutta, must fairly be credited for his share in originating this movement. It is only to be regretted that Calcutta cathedral is as bad æsthetically as it is good in intention. Nothing can be better or fairer than Mr. Beresford Hope's historical résumé of the cathedral-building history of the last twenty years. We borrow from it the ground-plans of two churches, the names of which are familiar to all our readers: the designs by Mr. Burges and Mr. Street respectively for the Memorial Church at Constantinople.



MR. BURGES' PLAN.



MR. STREET'S PLAN.

Had we space for much quotation, we should certainly make some extracts from Mr. Hope's admirable and pointed argument in favour of the cathedral system drawn from the undisputed popularity of recent choral gatherings and special services; and from the historical

fact that the English mind has never, in spite of ages of irreligion and indifference, lost its love for church music and dignified ritual.

It is characteristic of the author's mind that, without troubling himself much about theory, he takes a practical view of his subject. Hence he is content to argue for a long choir—not (as many would do) in the hopes of a revived and enlarged chapter, but—on the ground that its rows of stalls may be filled with volunteer choristers. For our own parts, we do not commit ourselves to the opinion that any possible arrangement of a cathedral can fit it both for the ordinary choral services and for the immense congregations that will be gathered for special occasions. We hold that cathedrals subserve two ends: first, the continual worship offered by the choral body; and secondly, the occasional gatherings for particular purposes. A choir, in due proportion for the latter purpose, would be cheerless enough when only holding the cathedral body: just as a choir, large enough for the chapter, would be far too small for a great occasion. It may be questioned whether it is not a wrong principle to demolish screens, and throw the whole area of a cathedral open for common worship. Common sense would seem to dictate the old way: which is, to have a proper choir for the cathedral body, and special arrangements for special gatherings. We have always thought, for instance, that the Westminster Abbey arrangements for the evening services are right in theory: viz., a temporary choral arrangement in the nave, though a second altar ought certainly to be provided. So in S. Paul's cathedral, the proper arrangement, we are persuaded, would be an altar under the dome, with moveable seats for the special choristers. Probably the only way by which the joint use of a single altar could be contrived for these two purposes would be some modification of the Basilican plan, in which, for example, the altar might serve the choral body stationed (during their own services) in the apse or tribune, while it would also serve an immense congregation stationed in the nave, the singers (on such occasions) being placed, as in Torcello or S. Clemente, in a kind of *chorus cantorum*. Mr. Hope offers some weighty arguments against the revival of the Basilican arrangements, but he has not met this particular suggestion.

We more thoroughly agree with him as to the *mauvaise honte* of the English character having been hitherto an obstacle in the way of improved ritual. He gives a very humorous description of the feelings of an ordinary Englishman when he sees a surpliced choir-man, gratuitously attributing to the latter the shyness which, under similar circumstances, he would himself feel. No doubt he is right, too, in arguing that the volunteer movement, which has already broken down much of the exclusiveness of the national temper, will soon tell in its effects in this direction among others.

The whole discussion of the Basilican theory of arrangement, to which we are invited by the author in the chapter referred to above, is a task for which time and space both fail us at this moment. But, as ritualists, we do not like to pass over without dissent an argument which seems—but, we are sure, only seems—to throw a doubt upon the Eucharistic Sacrifice being the greatest act of combined Christian worship, to

which all minor considerations must give way. For our own parts, too, we believe that every congregation assembled in public worship is as essentially a *civitas Dei* as the crowd which was gathered of old in some primitive basilica. Nor can we understand how an episcopal throne in the middle of an apse would be more offensive to the Christian laity than a choral throne in a northern cathedral. Mr. Hope may be as judicious as he is clever in advising us to hold fast our traditional church arrangements, and in pleading that "the chancels may remain as in times past;" but while we may adopt his conclusions, we are greatly inclined to quarrel with his reasons. The true idea of Christian public worship hangs, as we believe, on the Apocalyptic glimpses of the Eternal Liturgy above: and we look with suspicion upon any theoretic explanations or defences of ritualism, however ingenious or suggestive, which are framed on a lower standard. We are no advocates for mere Basilicanism; though we can well share Mr. Hope's bold aspiration after a Basilican arrangement embodied in Gothic forms. But is not he carrying his Conservatism too far when he assumes the appropriateness of our traditional church arrangements for our present services, forgetting, as it seems, how suitable the ambons of a *chorus cantorum* such as that of S. Clemente would be for the Lessons and Exhortations of the English Prayer Book?

Our differences disappear when we reach Mr. Beresford Hope's able disquisition on the details of his ideal cathedral, and read his forcible pleas for breadth, and height, and proper architectural organisation, and especially for groined roofs. Here all his well-known powers of architectural observation and originality display themselves in full force. He is very happy, too, in his anticipations of the polychromatic development, to which we may now look forward hopefully, and also in his remarks on the scope for high artistic excellence which is afforded by the present fashion of monumental commemoration. The concluding chapter, in which the ground of pure ecclesiology is deserted for a wider appeal in behalf of Church extension on a right principle, will command the universal acquiescence of our readers. Our best wish is that the accomplished writer may some day be in a position, not merely to recommend, but to carry into action, some of the practical measures which he here advocates for the reform and the advancement of the Church of England.

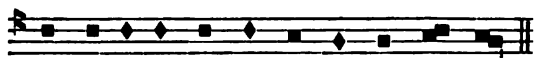
ON DIVIDING THE PSALMS FOR CHANTING.

To the Editor of the Ecclesiologist.

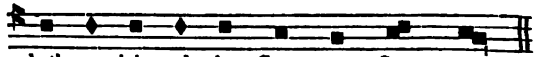
MY DEAR MR. EDITOR,—In my letter on this subject, printed in your April number, I had proceeded so far as to show that for those Gregorian chants which have, in general, a mediation of four notes, the seventh tone for instance, there were three modes actually used in different times and places, according to which a Latin half-verse, ending

in a single monosyllable or a Hebrew word, might be set to those chants; and that these three modes bear a close analogy to the three styles into which we usually divide Pointed Architecture. We now come to the practical question, which of these styles we shall adopt for English words. If we choose the Third-Pointed style, which gives four syllables at least, besides the last, to the four notes, we should, for consistency's sake, apply it, as Layriz has done in German, to the short mediations as well as the long, instead of reducing the short mediations to a single note. It is bad enough to apply the Procrustean system to Gregorian mediations, as has been done in some works that I could name; but the Antiprocrustean system, which stretches the long mediations and curtails the short, whenever there is an odd syllable to be accommodated, seems to me still more absurd. Besides, English is one of the worst languages to be made a medium of the stretching process, because it frequently cannot afford syllables enough for the process, and when it can, they usually contain so large a proportion of consonants that the effect is unmusical in the highest degree. As for the First-Pointed system, it has been tried in the Psalter edited by "W. B. H.," and found not to suit.

The remaining alternative is the middle style, which has the advantage over both the others of being thoroughly consistent with the rule given in all books on Latin chanting respecting the treatment of the mediations of the second, fourth, fifth, and eighth tones, when the half verse ends with a monosyllable or a word accented on the last syllable: for the principle that such monosyllables and final syllables are to be counted as two in determining the place where the inflexion begins, will, in this style, apply to all mediations, whether long or short. It also suits our language very well that not more than two accented syllables should be required for the inflexion at the middle of a verse. But then the following consideration arises. In like manner as there are varieties of the Middle-Pointed style in architecture, so that a church in a temperate climate and one in a tropical may be both Middle-Pointed, and yet differ considerably; it may not be necessary that we should adopt the Latin rules on the use of the tones in every detail. Why should we not retain the four notes of the mediation, and give two of them to the strong syllable which ends the half verse? Such slurring of two notes together is very common in the ancient plain-song on other occasions. We cannot always use these slurs in the places where the Latin use prescribes them, because English final syllables are generally less sonorous than Latin. For instance, it would not do to sing thus,



Or thus,



So, if we must depart from Latin rules in one direction, it only tends to make things even, if we sometimes depart from them in the other direction. The retention of the four notes does not in the least alter the general character of the chant, but rather preserves it, for these three-note mediations occur much less frequently in Latin than they would in English, if we were to admit them. The practical convenience of keeping the same form of mediation all through will be admitted to be considerable by those who are used to the management of choirs.

Thus, unless the preceding arguments can be satisfactorily answered, we come to the conclusion that Mr. Helmore is right in his treatment of the four-note mediations. On similar principles his employment of *slurs* in many (I do not say *all*) other cases may be justified: for instance, at the word *great* in the third verse of the *Venite*, and the word *end* in the *Gloria Patri* generally. To deny the right of using such slurs, is, in fact, to oppose the use of the Gregorian Tones for English words; because our language cannot well dispense with such aids.

By way of example, I subjoin the *Jubilate* noted at length to two of the Tones, differing considerably in the inflected notes, thus showing how the same pointing may serve for all the Gregorian chants except the long endings of the First Tone. I add also the treble part of a simple Anglican chant, to show that there is no material difference as to rhythm between such chants and the Gregorian Tones. All three chants are here expressed in modern notation, for the sake of a fair comparison.

O be joyful in the Lord, all ye lands: serve the Lord with gladness . . . His presence with a song.
Be ye sure that the Lord He is God: it is He that hath made us, and not . . . the sheep of His pas - ture.

O go your way into His gates with . . . His } courts with praise : be thankful unto Him, and speak } good of His Name.
For the Lord is gracious, His mercy is } e-ver-last-ing : and His truth endureth from generation to } ge - ne - ra - tion.
Glory be to the Father, and to the Son : and to the Ho - ly Ghost;
As it was in the beginning, is now, and e - ver shall be : world without end. A - men.

I am well aware that those who take upon themselves to mediate between two contending parties run the risk of getting abused by both sides: but the prospect of having both Gregorian chants and decent Anglican chants properly used in every church throughout the land, instead of Gregorians only in one church, and indecent Anglicans in another, with perhaps a stray Gregorian horribly mauled, as is now the case, appears to me so delightful, that it is worth while to risk something in order to realise it. I therefore ask those advocates of

Anglican chants who may happen to read these pages, whether such a division as I have put forth does not suit all the best chants far better than those to be found in the ordinary books of pointed Canticles. What advantage is there in splitting up the last notes of "Farrant in F" in the following manner?

What would be thought of an organist if he struck each of the above notes separately, in all the parts of the harmony? I do not say that a choir of singers ought to be treated exactly as an organ; but the great vocal composers of the 16th and 17th centuries evidently thought that there was a strong analogy between the two, as far as the holding of notes is concerned; and I do not see that we can do better than follow their example, when we can do so without violence to grammatical accentuation. Again, why should voices chanting in harmony be in so great a degree dependent on the organ for good effect? To be sure, when it was the custom to play the organ so loud that the few singers were hardly audible, it made little difference how the words were divided; but those times are, happily, gone by.

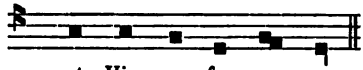
There is one argument in favour of the modern way of dividing the words, which may be worth anticipating. It is founded on the theory of musical rhythm. It may be said that the last note of the chant, as it has the cæsura, must be at least as strong as the note which begins the preceding measure. In reply I would request the objector to try this theory upon any respectable piece of church music, from Tallis's Service down to "King in F." If this experiment does not change his opinion, it is not likely that any argument will.

It must not be forgotten that the system which I am opposing is less than a century old. In Boyce's Cathedral Music, we find two examples of chants with words to each note; and the following is an exact copy of the upper parts, with the words set to them:

O come, let us sing un - to the Lord : let us heartily rejoice in the strength of } our sal - va - tion.
O come, let us sing un - to the Lord : let us heartily rejoice in the strength of } our sal - va - tion.

Can any motive be assigned for Dr. Boyce's having edited the chants in this manner, at least in the latter case, unless it was the way in which he was used to have them sung? I have not met with any trace of the system which divides the last two measures between the words "our salvation," till the latter part of the eighteenth century. Marbeck, indeed, in setting the *Benedicite* to the Peregrine Tone, has brought the word "ever" upon the last note; but it will be evident to

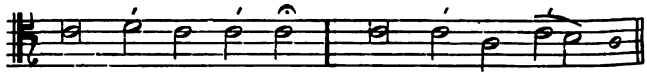
any one who has compared his settings of the other canticles, that his reason for not adopting the legitimate arrangement,



was, not that it gives an unaccented syllable to the last note, but that it gives two notes to one syllable; which is not a reason that would be accepted anywhere in our days. The latter half of the 18th century, therefore, receives no real support from preceding times; and, surely, it is not entitled to give the law to all succeeding ages in a question about chanting.

I have already stated that the general rule which I have laid down, for the most part according to Latin precedent, cannot well be applied to the use of the long endings of the First Tone with English words, because it would bring more than one note upon the obscure final syllables which are frequent in our language. It is a curious circumstance that the pointing which suits these exceptional chants suits also those very modern Anglican chants which have two minims in their last measure instead of a semibreve; but I do not know that *any of* these last are worth thinking about.

I must not conclude without mentioning "The Canticles noted for Anglican Chants, by the Rev. James H. Simpson, M.A.," published by Novello. It is the best attempt at dividing for Anglican chants that I have seen; but I do not consider it perfect. It errs sometimes in giving too many syllables to the ending; for instance, "and the sheep of His hand," "enter into My rest;" and frequently, on the other hand, in giving too small a number of syllables to the mediation. The Roman form of the Third Tone



is a forerunner of the Anglican chant with respect to the mediation, as well as the ending; and it always has four syllables for the mediation, except when the half-verse ends with a single monosyllable or a Hebrew word. The mediation of a chant differs from its termination in being only a slight, not an entire, interruption of the recitation: consequently the mediation ought, as far as is practicable, to have more of the *parlante*, the termination more of the *cantabile* character.

Yours, &c.

S. S. Greatheed.

THE NOTTS CHOIR FESTIVAL. 1861.

Once more has the venerable Minster of Southwell been the scene of one of those complete and well organised ceremonials, which, under the title of "Choir Festivals," we have frequently had the pleasure of describing to our readers. On the 30th of April the fourth meeting of the choirs of Nottinghamshire was held. It was marked by the same excellence of arrangement, and careful attention to details, which we have noticed on former occasions, and without which it is useless to expect success.

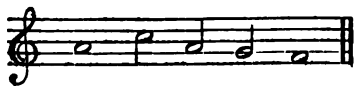
The morning service, as usual, was preceded by a most imposing procession, consisting of no less than four hundred surpliced choristers, lay clerks, and clergy; three bishops bringing up the rear. The canticle, *Benedicite Omnia Opera*, was sung during the procession, in unison, to the short form of the Eighth Tone, First Ending. So long was the procession in making its way up the nave into the choir, that the canticle had to be repeated.

The music of the "Brief Directory" of Mr. Helmore, was used for the morning service, the choir singing in unison supported by the organ. The responses were given nearly as well as possible. We were pleased to notice a growing familiarity with the plain song on the part of the choirs, indicated by the easy and natural way in which the inflections were chanted. We consider this a great and important gain.

The *Venite* and the first morning Psalm were sung to a form of the Seventh Tone, not often heard in our churches, but exceedingly sweet and beautiful, viz.:—

The remaining Psalms were set to the Fifth Tone, First Ending. The "pointing" was done expressly for the occasion, and was generally successful. We must except, however, such a verse as Ps. cxlv. 12, (Fifth Tone, First Ending,) "That Thy power, Thy glory, and mightiness of Thy *kingdom:* might be *known unto men*," instead of "*known unto men.*" There were a few other instances of pointing on a mistaken principle.

The *Te Deum*, from Merbecke, was extremely well sung, as was the *Benedictus* to the First Tone, with the unusual but effective mediation—



It was a matter of common observation that the words of the psalms were heard with perfect distinctness in the morning service; a very important result of unisonous chanting.

Aldrich's six-part anthem, "O give thanks," was sung after the third collect. We cannot give unqualified praise to the rendering of this fine composition. The parts were not equally balanced. The basses and tenors were very good; the trebles very fair; but the altos, especially those on the *cantoris* side, were at times rather weak and uncertain. We cannot think it altogether wise to select a six-part anthem for such an occasion. In how very few village choirs could the requisite number of skilled singers be found, to take all the parts in so elaborate a composition. However, considering the difficulties of the task, we must admit that the performance was by no means discreditable.

For the introit, the hymn "Jerusalem the golden," was sung to a melody in G minor, (founded on an old German air,) by our music secretary. This was extremely well given, and a good effect was produced by the introduction of vocal harmony in the two concluding verses, the former stanzas having been sung in unison.

The Communion Office, always excepting the celebrant's part, was admirably sung. The *Kyrie* was set to the "Tonus Peregrinus," not a very happy adaptation for a high festival, though suitable enough for ordinary occasions. The rest of the office was Merbecke's, and was sung in unison without trebles, the boys having withdrawn immediately after the "Prayer for the Church Militant." This, we believe, was not intended; but we were not sorry to gain the exceedingly grand and rare effect of so large a number of men's voices joining in the Plain Song of the Liturgy, accompanied by the organ. The sermon was preached by the Bishop of Labuan, who dwelt eloquently and forcibly upon the beauty and appropriateness of choral worship. There were nearly four hundred communicants.

In the afternoon the psalms and canticles were sung to "Anglican" chants; the Psalms to Battishill in D, and Crotch in A; the *Magnificat* to a rather commonplace chant by Macfarren in C; and the *Nunc Dimittis* to one in F, by Dr. Monk of York, who has audaciously appropriated the whole of the melody of Farrant's well known chant in the same key, with the exception of the three last notes of the cadence.

We must, in justice, remark, that we never heard such thoroughly good chanting. Musically, it was perfect. But it cannot be denied that one great excellence already noticed in the morning psalms, was altogether wanting in the evening—we mean, distinctness of utterance. It is obvious that unisonous singing has an immense advantage over harmonised, in this most important particular.

The anthem in the evening service was Gibbons' magnificent "Hosanna," to the execution of which the remarks we have made on the morning anthem will in some measure apply. It is too much to expect of such an union of choirs (chiefly composed of amateurs), that they should "get up" independently, and sing collectively, a piece of

counterpoint which even trained cathedral choirs rarely sing irreproachably. It is a matter of astonishment to us that the anthem "went" so well as it did.

Immediately after the conclusion of evensong, the whole of the choirs proceeded in an orderly manner to the nave, where they formed in double line. A hymn was sung, "We love the place, O God," to music by the Rev. H. L. Jenner; and the Bishop of Oxford then proceeded to deliver one of the most touching and most appropriate, addresses it has ever been our good fortune to listen to. The hearty and unqualified encouragement of musical services, and the wise cautions to those engaged in them, showing an intimate acquaintance with the advantages, as well as the dangers and temptations, of church choirs, made an evident impression, and will not easily be forgotten by the thousands assembled in that solemn nave.

The service concluded with a hymn taken (as were the other hymns sung during the day) from the new "Hymns, Ancient and Modern," (Novello.) The music of this last, by Mr. W. H. Monk, is creditable to him, and was heartily and accurately given by the choirs.

We cannot conclude our notice of this most remarkable and encouraging festival, without expressing our thankful sense of the reverence, and solemnity, and order, with which that huge company of singers was managed, and with which indeed they conducted themselves. In this all-important respect we were gratified to notice a decided improvement upon former meetings.

We must again give utterance to our hope that the example of the Southwell festivals, successful as they have been, will not be lost on the Church. There is no reason whatever, that we know of, why this sort of gathering should not be held annually in every cathedral and collegiate church in England. The only conceivable impediment is one almost too humiliating to be alluded to. We have heard in more than one instance, that an unworthy jealousy on the part of capitular bodies and their choirs, has proved a formidable obstacle to the development of a movement, which has for its aim the improvement of parochial services.

The cathedrals have no longer a monopoly of musical services. There are not wanting parish churches, which, for the efficiency of their choirs, would bear comparison with many a cathedral. It was melancholy, after the Southwell festival, to attend the morning service at Lincoln Minster, on the following day, (SS. Philip and James.) It was humbling to hear that most magnificent interior, the Angels' Choir, resound with the vulgar strains of "Jackson in F," (a composition which we had imagined to have been discarded by every cathedral choir in the country), and to see two lay clerks, according to the unseemly use of Lincoln, occupy the litany desk, and chant that office, with the smallest possible show of reverence.

Truly, much as our parochial choirs need reform, those of the cathedrals require it at least as much. Is it too much to hope that the movement, which has produced such results in Notts and elsewhere, may not be without a vivifying effect on those venerable, but torpid institutions?

MR. GREATHEED'S PLAIN SONG FOR THE HOLY COMMUNION.

The Plain Song for the Holy Communion on Ordinary Days, so far as it differs from that for Feasts; together with a selection of Offertory Sentences, and the "Dies Iræ" in English, and the Order for the Burial of the Dead. Edited by the Rev. S. S. GREATHEED, M.A. J. A. Novello, 1861.

Accompanying Harmonies to the foregoing. By the Rev. S. S. GREATHEED, M.A. J. A. Novello. 1861.

IT was with great satisfaction that we presented to our readers a year ago Marbeck's "Plain Song for the Burial Service," very carefully arranged and harmonized by the Ecclesiological Society's treasurer. The difficulty of this work arises principally, we believe, from the variations and errors contained in the different editions of Marbeck; but it is hoped that now, by laborious collation, a far more correct musical text has been attained than any hitherto printed. We are sure that those who have made use of this music since its public appearance, will have discovered the great beauty of the melodies and the solemn appropriateness of the harmonies. Those who, through the kindness of the composer, have enjoyed the use of several portions for many years, can well testify to their value.

In publishing this music, which was much wanted, Mr. Greatheed found himself called upon to add proper music for the eucharistic celebration at funerals. And this led him into a difficulty from which we cannot think that he has extricated himself in the best manner. It is obvious that the intention of the publication practically was, or should have been, to present the entire music for use at funerals, *at all seasons*, and to present it, "drawn from ancient English sources," as far as possible, "according to the settled principle of the Ecclesiological Society." (Preface.) This plainly was necessary, unless the work in its present form was to serve a very temporary purpose. Accordingly a "Kyrie" (as it is called) has been adapted from the Salisbury Gradual; a selection of offertory sentences, some of which are very fine, from Marbeck; a plain and simple Sanctus from the Salisbury Gradual, also previously used by Marbeck; and one of eight Glorias from the same Gradual, which strikes the ear as peculiarly grand and effective, while very simple. The editor having hampered himself with a title-page, stating that the plain song for the Holy Communion is given only "so far as it differs from that for feasts," excuses himself for the omission of the Nicene Creed, on the ground that the Sarum Gradual contains only one setting for festal and ferial use alike. A repetition of Marbeck's Creed would have made the work more complete, especially as Mr. Greatheed might have advantageously given a less jubilant harmony than that printed by Mr. Helmore in his "Directory;" but as these are accessible to every one, and indeed in frequent use, that point is of trifling importance. It is otherwise, however, with the Sursum Corda

and the Prefaces. The English form of the very ancient melody for these has never, as far as we are aware, been adapted to our present use; and the foreign form is only published in an expensive shape in Mr. Crompton's Prefaces. The sole hope of obtaining this much wanted music, which the editor holds out, is in some future English Gradual, for which he proffers his valuable assistance. Till this good time comes, the Prefaces (it seems) must wait; meanwhile the present work is put forth containing this serious defect, which almost a single extra page of plain song in the smaller of the two publications (for no harmony is involved) would have remedied. We would ask, whether it is too late even now to supply the omission?

To the music already mentioned the editor has added the "Dies Iræ," and in doing so deserves our thanks for a fresh arrangement of the English words to the well-known melody. In the latter no change is made except in the last verse, where the alteration is made advisedly from French sources, and probably the ear will soon become reconciled to it. But in the grouping of the notes, and the consequent arrangement of the words, changes are made throughout from the setting printed in the Hymnal Noted. The result is that the whole is much simplified; the arrangement is made upon uniform principle; and the musical and metrical accent coincide where formerly they did not. We congratulate the editor much on these improvements.

With regard to the pointing of the Psalms, we stated last year that we suspended our judgment, and we do so still; the more so because Mr. Greatheed is at this time putting forth his views on the subject, for the consideration of experts, and his second letter will be found in our present Number.

THE EXHIBITION OF 1862.

We call our readers' attention to the accompanying circular, which has been issued in the joint names of the Ecclesiological Society and of the Architectural Museum, with reference to the combination of architectural art with architecture at the coming Great Exhibition:—

"International Exhibition of 1862.

"*Architectural Art.*

"The council of the Architectural Museum and the committee of the Ecclesiological Society beg to remind all architectural artists that the last day for applying for space at the International Exhibition is not far distant, although the limit of June 1st will not, it is understood, be absolutely insisted on.

"The Royal Institute of British Architects has appointed a representative architectural committee, composed of its council and of representatives from the other architectural societies of London, including the Architectural Museum and the Ecclesiological Society, to take steps, in concert with the Royal Commissioners, for the efficient representation of architecture and architectural art at the coming Exhibition.

"The Architectural Museum and the Ecclesiological Society are warmly

co-operating in this object, while they propose especially to devote themselves to architectural art and details,—such as carving in stone and wood, modelling, ceramic art, metal work, glass-painting, and embroidery. The Architectural Museum has appointed a sub-committee to promote the objects of the Exhibition.

"The Architectural Museum and the Ecclesiological Society feel that they break no confidence when they state, that it is equally the desire of the representative committee and of themselves to obtain the sanction of the Royal Commissioners to the exhibition of architectural art in immediate juxta-position with that of architecture, and they therefore trust that while the various artists whose performances come under the designation of architectural art will not neglect to make their separate applications for space before it is too late, they will be willing at a later period to co-operate in any scheme for the arrangement of the exhibition of architectural art which may be decided upon between the Royal Commissioners and the representative committee.

"Further particulars will follow.

"A. J. B. Beresford Hope,
"*President of the Architectural Museum, and of the Ecclesiological Society.*
"G. G. Scott,
"*Treasurer of the Architectural Museum.*
"Joseph Clarke,
"*Hon. Sec. of the Architectural Museum.*
"Benjamin Webb,
"*Hon. Sec. of the Ecclesiological Society.*"

The above circular sufficiently indicates our own views upon the matter. We are very glad that the Institute of British Architects, acting through the representative committee, (upon which the names of four members of our committee occur, two of them directly appointed by ourselves, and the rest by the Architectural Museum,) have adopted the same opinion. It is hardly necessary for us to add that we take an equal interest in the exhibition of architecture, pure and simple, which will form a distinctive feature in the programme of 1862. Our readers will remember that, in the Exhibition of 1851, which did not profess to touch the fine arts, architecture was absolutely represented by the single model of S. Nicholas, at Hamburgh, exhibited by Mr. Scott. Architectural art, indeed, was not absent from the Crystal Palace, but it was scattered up and down the building without much discrimination; and so the single instance of classification, (limited, as its contents were, to the production of one mind,) Pugin's court, attracted attention as much by its singularity as its merit. The lapse of ten years, and the example of Paris in 1855, have now made fine arts an integral element in the speculation; and the long range of the less than mediocre façade of the new building is to be fitted up as a gigantic picture gallery. Architecture accordingly entered into the earliest scheme of classification which the Royal Commissioners put out. Still, the whole tenor of the documents which they have hitherto published indicate that they were writing very much in the dark about it, and that they seemed in particular to have forgotten that it was as much on one side a constructive science as on the other a fine art.

Nevertheless, the advice of the architectural world, as represented by the Institute, was specifically invited; and that advice has been given,

and an organisation perfected to give it effect. We may now be pretty certain that the matter is in good train, and that it will be the fault of the architects themselves, and of the architectural artists, if they do not present themselves before the world as they are in the second half of the nineteenth century, under circumstances more advantageous than have ever previously fallen to their lot. The exhibition will be one of modern, but not strictly one of living, architecture. What retrospective limit may be taken is a question which must be carefully considered. Too wide a licence would glut the place; too narrow a one would cripple the historical value of the series. Anyhow, both with the living and the dead, we trust that the various styles will be represented with the utmost fairness and fulness. Earnest supporters as we are of Gothic, we desire nothing so much as an open tournament of the Gothic and the Classical architects of modern Europe on this English field. For our own part, we have no fear of the result, as it will be sooner or later embodied in the verdict of the large sight-seeing public whom next year's attraction will draw to London. For the sake of fair play, and towards the success of the entire exhibition, we hope that no difficulties will be made in ranging the architecture and the architectural art of various countries in the same portion of the building. Unless this is done, the exhibition will not fulfil its international purpose.

BUILDWAS ABBEY.

Buildwas Abbey. By Gordon M. Hills, Esq.

This is an interesting paper, published in a rather awkward quarto form, as part of the "Collectanea Archæologica" of the British Archæological Association. Mr. Hills begins his paper with some notice of the "Savigniac" order, to which the abbey belonged for the first few years of its existence. It soon however became a Cistercian house. Byland Abbey was also originally affiliated to Savigny. Buildwas Abbey was founded in 1135, but its buildings are somewhat later. Mr. Hills gives a block-plan of the site, and a careful ground-plan of the church and all the remaining buildings. "The massive proportions of the arcades," he says, "and the scalloped ornament of their capitals, indicate the prevalence of the Norman style of architecture; whilst the pointed form of the arches shows an approach towards the style which early in the thirteenth century superseded the Norman, forming the Transition style, which began about 1160." Mr. Hills compares the church to the Cistercian church of Boyle, in Ireland, which he has already described with a ground-plan in our own pages. The plan of Buildwas shows a nave, 100 feet long, with aisles; a crossing, about 36 feet square; two transepts, with two square-ended chapels on the eastern side of each of them; and a square-ended choir, 26 feet long. The ritual choir extended two bays into the nave.

There was no west door. Mr. Hills further illustrates his paper with excellent etchings of the Abbot's lodging (as restored), the arches of the north court, and the ruins of the chapter-house, with part of the north side of the church. Among the ruins, as is almost always the case, a subterraneous passage has been found, which was long supposed to be an underground way to Wenlock Priory. "It was entered for a distance of some few yards, and is described as varying considerably in its dimensions; in some parts being narrowed to a width of 3 or 4 feet, and not much more in height, whilst at other parts it may be ten feet wide and twelve or fourteen in height. It is sufficiently obvious that it was the sewer of the monastery." There is no doubt that Mr. Hills is right in this supposition. We are now beginning to understand that our mediæval ancestors set us an example, among other things, as to sanatory arrangements.

THE DECENT ADORNING OF CHURCHES.

(From an Exeter Correspondent.)

Much boisterous attention has been bestowed on this matter for many years past, but still the *furor* of S. Barnabas and S. George in the East leaves it fully evident that much remains to be learned on a subject so extensive; and possibly a little temperate discussion may lend it a helping hand. Our thoughts are turned in this direction by the appearance, on the west wall of our noble cathedral, of another monument to the heroes of the East—nay, in this instance to the heroines also, who formed part of the garrison of Lucknow—by a young sculptor, Mr. Richardson. The survivors of that valorous regiment the 32nd, or "Cornish Rangers," have placed it in memory of the fallen in the cathedral of their diocese. It represents a lion couchant with a viper in its mouth, beautifully chiselled in white Carrara marble, with regimental colours prettily carved and crossed behind it. Below the corbels of support a tablet of the usual form records the deeds and names of the departed. Now all this is very nice, but may we not ask—is it fitting that such should be the ornament of God's house? The ecclesiastical rule is "such ornaments shall be in use as in the second year of the reign of King Edward the Sixth." Although this was not the palmy day of church architecture, still religious symbolism was the practice. Our lexicographer, Johnson, defines a symbol, "a type, that which comprehends in its figure a representation of something else." What does the lion or the viper comprehend in its figure? The noble emblem of Old England eats up its heathen population in one of her finest colonies, India. Such a view of things might have been consistent three years since with popular feeling out of doors, but within those sacred portals is taught "Love your enemies; do good to those who despitefully use you and persecute you." Should not the symbol

then, for consistency's sake, have been charity taking the blessed Gospel to these heathens with the motto "May they be converted and live?" What would have been the feelings of the Bishop of Oxford, on a recent occasion, or of other able preachers of the annual S. P. G. Sermon, had their eyes rested on a monument thus contravening the very purpose of their stirring discourses? May the day come when artists of known religious feeling within our own country may be sought out to design decent ornament for our churches, rather than foreigners[1] of a different creed, or perhaps of none at all!

Exeter, February, 1861.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Wednesday, May 15. Present: A. J. B. Beresford Hope, Esq., President, in the chair; J. F. France, Esq., Rev. T. Helmore, Rev. G. H. Hodson, Rev. Dr. Jebb, Rev. J. H. Sperling, Rev. W. Scott, R. E. E. Warburton, Esq., and Rev. B. Webb.

Letters were received from Sir S. R. Glynne, Bart., the Rev. S. S. Greatheed, W. M. Fawcett, Esq., R. J. Johnson, Esq., E. R. Robson, Esq., C. Buckeridge, Esq., G. F. Bodley, Esq., the Rev. H. Philipps, W. White, Esq., R. J. Withers, Esq., G. Truefitt, Esq., E. M. Barry, Esq., G. E. Street, Esq., Rev. R. P. Coates, Rev. W. J. Deane, M. J. Lomax, Esq.

Sir Francis Scott, Bart., was added to the committee.

The following memorial to the Institute of British Architects, drawn up in accordance with a resolution passed at the last meeting, was read by the President:—

"TO THE PRESIDENT AND COUNCIL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

"*Ecclesiological Society,*
"78, *New Bond Street,*
"*April* 14, 1861.

"Gentlemen,—I have been instructed by the committee of the Ecclesiological Society to bring under your notice the practice of unnecessarily substituting new material and fresh carving for the ancient material and original carving, which the committee fear is too common in the restoration of mediæval, and especially of ecclesiastical, buildings in France, even when conducted by architects of acknowledged ability and learning. For instances of this practice, I am authorised to refer you to a communication by G. F. Bodley, Esq., contained in the *Ecclesiologist* for the current month; while, at the same time I am instructed to observe, that it is the opinion of the committee that several of the instances therein quoted are referable to restorations conducted during the reign of the late King of the French, and severely

[1] In allusion to two military monuments by Marochetti in the cathedral, which would justify severe criticism.

criticised in their own country. But the committee of the Ecclesiological Society, while willing to believe that recent French restorations exhibit a deeper acquaintance with the principles of mediæval architecture than those of a rather earlier date, are nevertheless impressed with the conviction that the architects of France are still too much addicted to substitute new materials and carving in cases where a truer judgment, and a more genuine reverence for antiquity, would have prescribed the retention of the ancient work.

"The committee of the Ecclesiological Society feel it to be unnecessary, in memorialising the Institute of British Architects, to point out the frequent and severe losses to archæology and art which such a system must entail. They entertain the belief that a remonstrance from a body so eminent and so influential as the Institute, if addressed to persons in authority in France, must have very considerable weight. They therefore venture to call the attention of the Institute to the circumstance, in the hope that it may feel competent to make such remonstrance in the interest of European art.

"I have the honour to remain,
"Gentlemen,
"Your faithful and obedient servant,
"A. J. B. Beresford Hope,
"President of the Ecclesiological Society."

The Secretary was requested to ask whether the Incorporated Church Building Society had ever received a formal report from the sub-committee appointed some time ago to consider a memorial from this committee on the subject of chairs in churches.

The President reported that with a view to the proper representation of architecture in the International Exhibition of 1862, a representative architectural committee had been formed, by the addition of delegates from all the architectural societies in London to the Council of the Royal Institute of British Architects. The President being already a member of this representative committee in another capacity, the Rev. W. Scott, chairman of committees, and the Rev. B. Webb, secretary, were elected as the delegates from the Ecclesiological Society.

A sketch of the curious staircase in the south wall of the sanctuary of Cobham church, Kent, described in the *Ecclesiologist* in a letter from the Rev. R. P. Coates, was examined.

Mr. Clarke met the committee, and exhibited some very curious coloured tracings of tempera painting, discovered lately in the jambs of the east window and over the chancel-arch in Kimpton church, Herts. The subject of the paintings in the chancel-arch appeared to be the Works of Mercy. A very important design, by Mr. Clarke, for a church at Point de Galle, Ceylon, was minutely examined; and the committee strongly recommended a groined roof and a diminution of window-space. Mr. Clarke also exhibited his designs for a grammar-school, master's house, and parochial school, at Lymm, in Cheshire.

Mr. Slater met the committee, and explained the discoveries of Anglo-Saxon openings and details under the whitewash in Deerhurst church, Gloucestershire. He guaranteed the careful preservation of every such fragment. The committee examined his drawings for the rebuilding of Harpenden church, Herts, and for the chapel, now about to be proceeded with, at S. John's College, Hurstpierpoint.

The decorations of the choir of S. Paul's cathedral, and especially of

the proposed baldachin, as designed by Mr. Penrose, in accordance with Sir Christopher Wren's sketches, were considered.

Mr. Bodley communicated to the committee that there was some unforeseen difficulty in respect of the proposed site for his new church of All Saints, Cambridge; and the committee expressed a strong hope that this obstacle to changing the site might lead to the rebuilding of the church in its old place.

The committee examined the designs by Mr. Truefitt for a new house about to be built at Hornsey Rise, and also the drawings of a piece of domestic furniture, by the same gentleman. This is a substitute for the 'cellaret' usually provided by upholsterers, and takes the form of a chasse, to hold six decanters. There is nothing ecclesiastical in the treatment; but merely a skilful and legitimate use of ornament.

Mr. Buckeridge's designs for the restoration of Trallong church, Brecknockshire, were examined; and also the designs, by Messrs. Walton and Robson, for a small school, now building at Shincliffe, near Durham: for a slate spire, to be added to the tower of the (modern) church at Shincliffe; and for several secular works, including a shop-front and some furniture. Mr. Robson also forwarded for inspection drawings of the beautiful First-Pointed bases which he is now uncovering on the exterior of the north end of the chapel of the Nine Altars, in Durham cathedral. These bases are nearly the only remains at Durham which have not been chiselled over or restored. They show the real old wall-face of the thirteenth century masons, and are of rare beauty.

The committee further examined Mr. W. M. Teulon's revised designs for a mortuary chapel at Bryn y Pys; and Mr. St. Aubyn's designs for some large schools in connection with the parish church of S. James, Devonport.

Mr. Seddon met the committee, and exhibited designs, by Mr. Prichard and himself, for the new church of Llandogo, Monmouthshire, a new school at Dewchurch, Herefordshire, a new parsonage at Kentchurch, Monmouthshire, a new parsonage at Celly Caer, Glamorganshire, and also for the restorations at S. Bartholomew, Holmer, Herefordshire, and S. Mary, Nash, Monmouthshire.

Mr. Burges met the committee, and exhibited his designs for altering the church at Hoddesdon, Herts, into something of an ecclesiastical character.

The committee examined some cartoons for stained glass, in every different style, by Mr. J. G. Wren.

A series of drawings by Mr. S. S. Teulon was examined. They comprised the designs for a new church at Woodchester, Gloucestershire; for a rectory at Paglesham, Essex, (in two forms,); perspective views of his churches at Pentonville and Victoria Docks; details of his transformation of the tower of Sunbury church, Middlesex; plans for a drinking-fountain to be built in the parish of S. Margaret, Westminster; the drawings of the water-tower at Elvetham House, Hants, with photographs of some sculpture lately finished for that mansion; drawings of cottages, &c., for Hambarton, Yorkshire, Wavendon, Bucks, Oxenwood, Wilts; and numerous designs for new Pointed houses at

Canterbury, Cobham in Surrey, and other places, besides a small school-house for Coniscliffe, Durham.

The committee examined Mr. Street's designs for the gradual rebuilding of Bournemouth church; for the restoration of the church of Wootton Rivers, Wilts; for the restoration of Pewsey church, Wilts; for the restoration and enlargement of S. Fagan's; and for an addition to the modern church of Sunningdale.

The committee adjourned till June 13th.

The second meeting of the Ecclesiological Motett Choir was held at the Architectural Exhibition rooms, on Wednesday, the 15th of May. We give the programme below. The pieces were admirably performed, indicating a considerable advance on the part of the choir.

The next meeting will take place on Wednesday, July 31.

Anthem. "LORD, for Thy tender mercies' sake." . . . . . *Farrant.*
Hymn. "Chorus novæ Hierusalem." . . . . . *XXV. Hymnal Noted.*
Motett. "O GOD, Thou art my GOD." . . . . . *Palestrina.*
Antiphon. "Veni Sponsa CHRISTI." . . . . . *Mechlin Vesperale.*
Missa. "Veni Sponsa CHRISTI." . . . . . *Palestrina.*
Carol. "Sing Alleluia." . *XVIII. Carols for Christmas and Easter-tide by the Rev. J. M. Neale, M.A., and the Rev. T. Helmore, M.A.*
Hymn. "Aurora lucis rutilat." . . . . . *XXVI. Hymnal Noted.*
Carol. "The world itself keeps Easter Day." *XIV. Carols for Easter-tide.*
Motett. "Not unto us." . . . . . *Orlando di Lasso.*
Carol. "Let the merry Church bells ring." *XIII. Carols for Easter-tide.*
Motett. "I will magnify Thee." . . . . . *Palestrina.*
Hymn for Compline. "Before the ending of the day." *IX^th. Hymnal Noted.*

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the Cambridge Architectural Society, in the Easter term, was held on Thursday, April 18, when J. W. Clark, Esq., M.A., Trinity College, read a paper on the cathedral of S. Magnus, Kirkwall, the following of which is a summary.

Nearly all the historical documents respecting the church of S. Magnus have unfortunately perished. The authorities for its history are therefore the Orkneyinga Saga, some documents printed in the "Orkney Rentals," and some late registers of the eighteenth century. These authorities are frequently contradictory, and manifestly erroneous. Much may be done by a careful comparison of the masons' marks, which abound throughout the building. Generally it may be stated that there is evidently a great deal of copying in it, which renders the determination of the age of particular portions difficult. It was founded by Earl Ronald in A.D. 1138, in fulfilment of a vow that, if successful in his contest for the earldom, he would dedicate a church to his martyred uncle Magnus. The work became too ex-

pensive for his means, was delayed in consequence, and finally resumed with fresh funds by the sale of seignorial rights. The portions built by him are clearly the transepts and the three western bays of the choir, which are all in a plain Romanesque style. The nave, exclusive of the last three bays to the west, is rather later, as is the crossing, and was probably built by Ronald, after he got fresh funds, or by his successor. The west front is a fine specimen of First-Pointed, and, before the alternating red and yellow sandstones of which the arches are composed were worn away, must have presented a beautiful polychromatic effect. Whoever built this front also built the last two bays of the nave, in the same style as the rest of the older work, with the exception of their roof, which was only added a few years ago, in wood. The tradition that the Earl of Caithness, who "went about to demolish and throw down the church," began by destroying that, seems unworthy of credence.

The eastern portion of the choir is a very fine specimen of Second-Pointed, with a large window, of good tracery. The whole of the roof was groined afresh, and raised, to suit the new style, as was the transept-roof.

The upper story of the tower is Second-Pointed. It originally had a spire, which was struck by lightning and burnt on Jan. 9, 1671, "to the great astonishment and terrification of the beholders."

At present the church is respected and cared for by the Presbyterians, after their fashion—if to block up the choir with pews and galleries, and separate it and its aisles from the nave with a high screen of deal planking, be to respect a building. There are admirable drawings of it in "Billing's Baronial and Ecclesiastical Antiquities of Scotland."

Some discussion took place concerning the cathedral and the state it is now in,—i.e., fitted up for Presbyterian worship,—and after a vote of thanks to Mr. Clark, the meeting separated.

The second meeting was held on May 2nd. Mr. H. Lafone, S. John's college, read a paper upon "The Monumental Brasses of Cambridgeshire." In the course of his paper he remarked that it was some time since these interesting memorials had been brought before the notice of the society; and as there were many new members, he thought he might be excused for doing so. He also stated that one reason that made him speak of them was that he had been trying several experiments to obtain a different material for rubbing them, which would produce a more exact resemblance to the original brass, and he thought he had at length succeeded by a preparation of bees'-wax and bronze. He exhibited several specimens, the most successful of which was one upon black calico, which the bronze tone of the figures showed clearly. The paper entered into the usual particulars of brasses, besides noting some local peculiarities, which were illustrated by rubbings.

After a vote of thanks to Mr. Lafone, the meeting separated.

The third meeting for the Easter Term was held on Thursday evening, May 16th.

The Rev. H. R. Luard, M.A., Trinity College, in the chair.

The Rev. G. Williams, B.D., King's College, completed his description of the churches he had seen in Georgia. The two to which he drew attention were those of the Assumption and of the Twelve Apostles, at Mtzkhétha. Mtzkhétha was the ancient capital of Georgia, and was formerly a large and flourishing town, but since the country has been ceded to the Russians, it has declined, and is now merely a village. S. Nina is reputed to be the foundress; she was an early Christian saint—a slave in Georgia. The account of her states that when the infant of her mistress was ill, and apparently dying, she prayed for it, and it recovered. The queen heard of this, and, some time after, her infant being very ill, she sent for S. Nina, that she might restore it. S. Nina stated that she had no power to work miracles, but that she could pray for the child, which she did, and it pleased GOD to restore it. Upon which the queen and many others were converted to Christianity.

Both these churches are enclosed in a Kremlin, or fortified court, and within the same walls there is also a very small chapel, with a central lantern, which is reputed to have been the oratory of S. Nina. The church of the Assumption has a very strong resemblance to that of S. Saba, at Saphara, described before. The plan is that of a Greek cross, with aisles, making the exterior walls a simple parallelogram. To the church, on the south side, is attached a small chapel, which is used by the nuns for daily prayer; and on the north side is a curious chamber, which contained several oil jars, and seemed to be used as a kind of storehouse for requisites of the church. To the western columns of the lantern are two chairs, of black marble: the one on the north for the Archimandrite, that on the south is canopied, and is the chair of the Catholicus. The screen here is a very ancient piece of Byzantine work, and is remarkable in being open, and having no "icons." The church of the Twelve Apostles is much larger and more important than the other; in it the kings of Georgia were crowned from the earliest times down to the last century, and here also they were buried, and the floor is now covered with the memorials of ancient kings. The form of the church differs from others in having aisles to the transepts. The altar here is brought very far forward to the bay between the eastern aisles of the transepts. The iconostasis here is modern and very inferior to what the old one must have been, judging from some remnants which are now tilted up against the south wall of the transept. Within the south arch of the nave is the sacred column, which is built up and railed round and held in great veneration. The legend says that the seamless coat of our LORD fell to the lot of a Georgian soldier, who carried it away with him to Georgia, and though it was lost for some time, it was found by a miraculous outpouring of oil from this column. Against the south wall of the west aisle of the transept is preserved the ancient throne of the Georgian kings, and another curious thing is the model of the Holy Sepulchre at Jerusalem, which is placed against the south wall of the narthex. This is another proof,

besides those mentioned in former lectures, of the frequency of Georgian pilgrimages to the Holy Land. Before concluding, Mr. Williams exhibited an impression of the ancient seal of the Georgian kings. The family claim to be descended directly from king Solomon, and in consequence of this claim their arms are composed of some of the characteristic features of Solomon's temple.

Mr. Luard returned thanks to Mr. Williams for his very interesting lecture. He also stated that the syndicate appointed with respect to Great S. Mary's church had given in their report, and he believed the work of restoration would be proceeded with immediately.

After some conversation with respect both to Mr. Williams's lecture and Great S. Mary's, the meeting adjourned.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE meeting was held on Monday, Feb. 11th, E. Thornton, Esq., in the chair. Present: Revds. H. J. Barton, H. J. Bigge, M. Gregory, D. Morton, T. James and H. L. Elliot. The Rev. W. P. H. Trevelyan, of Wolverton, was elected a member. There were presented —the January number of the East Anglican, the Report of the Ecclesiological Society: a drawing of incised slab found in Roade church; and an impression of an ancient seal, in possession of the Rev. P. H. Lee, by the Rev. M. Gregory. A fine collection of 264 sulphur casts of seals, made by Mr. Ready, of the British Museum, on a commission from the society, was exhibited. They have been selected with reference to their connection with the county, from their intrinsic beauty or curiosity, and from their illustration of architecture, and form a most interesting and instructive collection. Many are from the original matrices in the British Museum; others are taken from ancient impressions, and in some cases, where perfect impressions do not exist, the present casts have been formed by a combination of the most perfect parts from several different specimens. The examples in this collection date from 890 to the seventeenth century, and illustrate the extreme beauty of the sigillary art of the fourteenth and fifteenth centuries. Mr. Gregory exhibited a collection of coins, Roman and English, found in the neighbourhood of Roade. A ground plan of Long Buckby church, after Mr. G. G. Scott's arrangement, was produced by the Rev. C. A. Yates, which was approved, with several suggested alterations.

Mr. E. F. Law attended with designs for the restoring and re-seating the chancel of Husband's Bosworth church, including the opening of the south chancel aisle, the building a new vestry, and other desirable improvements. He showed alternative designs for the east window and for the altar rails, to one of which the committee gave decided preference. The plans were much approved, and there is every prospect

of this church, which suffered so greatly from the beautifying notions of fifty years ago, being at length really restored to its ancient character.

Mr. Law stated that the plans prepared for Horton church had been postponed for a year; and that in Wellingborough church the former recommendation of the society, to remove the west gallery, had been carried out, greatly to the increased beauty of the church, and to the improved accommodation of the west end. The tower arch has been opened, and it is proposed to restore the fine wheel window.

Some beautiful and elaborate designs, by Mr. G. G. Scott, for a church at Calcutta, in which the requirements of a tropical climate have been carefully and successfully provided for, were exhibited and much admired. Designs for stained glass windows in Weldon church, by Mr. Preedy, of York-place, London, were shown by Mr. Bigge, and approved. Plans for new schools at Belgrave, by Mr. W. E. Gillett, of Leicester, exhibiting very complete arrangements and great excellence of form, were sent for exhibition by the Rev. J. O. Stephens.

Ten new designs for cottages from the Cottage Improvement Society were produced. A sub-committee was appointed to visit Kingsthorpe church, with especial reference to the fittings of the chancel, whither they proceeded after the meeting. The spring meeting of the society was fixed for Whitsun-week, to meet at Thrapston, W. B. Stopford, Esq., president.

A committee meeting was held on Monday, April 8, at two o'clock. Present: E. Thornton, Esq., in the chair; Revs. H. J. Bigge, N. P. Lightfoot, W. Butlin, T. James, H. Luxmoore, H. L. Elliot; Mr. E. Gray, and Mr. Irwine.

The minutes of the last meeting having been read and signed, the Rev. H. Luxmoore, of Everdon, and the Rev. R. Hodgson, of Pilton, were elected members. There were presented the first vol. of the Ilam Anastatic Society, by the Rev. G. R. Mackarness; three etchings of fonts, by Mr. Irwine, purchased; Nos. of Ecclesiologist and Builder; Shaw's Elizabethan Architecture; Habershon's Half-timbered Houses; Haines' Monumental Brasses; Lamb's Ancient Domestic Architecture. Exhibited by Mr. Irwine: a folio of original designs in mediæval style; book of sketches from ancient examples; a mounted tracing of an ancient reredos in Leintwardine church, Salop; an ornamental lock and key of the seventeenth century; a coronation medal of Philip V. of Spain, and various other curious medals. Exhibited by Mr. J. Taylor, of Gold Street: an ancient folio of Hebrew genealogies; a brass clasp with S. Michael and the Dragon; a Saxon brooch, found near Northampton; a silver medal of Gustavus Adolphus, &c.

The ground-plan of Kingsthorpe chancel and church, drawn by Mr. E. F. Law, was produced by the sub-committee, showing the present arrangement of seats. The chancel was unintelligently "restored" some few years ago, and requires revision. There will be great difficulty in any general re-arrangement of the seats of the church, owing to the singular remains of Norman and Early English work, which give

the effect of a double chancel-arch. There is, however, considerable area in the chancel-aisles unoccupied, which might, by judicious arrangement, be brought into use.

The Rev. H. Luxmoore attended to consult the committee as to the restoration of the chancel of Everdon church, and a sub-committee was appointed to visit the church, and confer with the rector.

The plans for the new chapel at the Lunatic Asylum, by Mr. G. G. Scott, were produced by Mr. Irwine, the clerk of the works, and highly approved. The suggestions made at a previous committee have been adopted, and the officers' seats are now placed at the west end. The chapel consists of an ante-chapel, entered by two doors, one for the men, the other for the women, screened off from the chapel by a wooden parclose. The whole of the seats, sufficient for three hundred, are ranged church-wise, (not as in college chapels,) facing east; a quasi-chancel occupies the easternmost bay, with the communion-table and two stalls for clergy. The pulpit is bracketed out on the north side into the nave; and on the first step is the bible-desk. An organ is bracketed out from the wall on the south side of the easternmost bay of the nave; and the singers can be placed in seats immediately under it. A vestry, approached from the outside, is placed at the north-east angle of the building, and provision is made for a warming apparatus on the opposite side. The whole internal arrangement is very simple and church-like, and calculated to impress the congregation with the religious associations of their homes. The external elevation is very plain, deriving all its dignity from height and proportion. There is not a single ornamental feature, except the tracery of the windows and the bell-turret, that could possibly be cut away; but the whole effect of the design is very handsome and impressive, and, from the commanding situation which it will occupy, will be a striking object in the general picture of the town. It was stated that the excavations for the foundations are already begun.

Drawings for sepulchral crosses by Mr. W. Gillett, and of a banner by Mr. G. French, were exhibited.

The Rev. H. L. Wingfield resigned his secretaryship for Rutlandshire, on the ground of Mr. Wales being now located there. The resignation was accepted, with the thanks of the committee to Mr. Wingfield for his past services.

A sub-committee of Messrs. W. Stopford, Lightfoot, Ward, and Smyth was appointed to carry out the arrangements for the spring meeting at Thrapston, which was now finally determined for the 29th and 30th of May. Mr. Poole has promised a paper on the Lowick glass, and Mr. Ward and Mr. Lightfoot will contribute papers of local interest.

A programme of the proceedings of the Archæological Institute at Peterborough was read, by which it appeared that the meeting would commence on the 23rd of July, under the presidency of the Duke of Buccleugh, and be continued till the 30th. Excursions will be made to Croyland, to Oundle and neighbourhood, to Barnack and Whittering, and to Stamford and Oakham. Northampton has been deemed too far for the Institute to visit on the present occasion.

It was agreed to subscribe £1. 1s. to the memorial to the Rev. E. Trollope, the energetic secretary of the Lincolnshire Society, and laborious editor of the Reports and Papers of the Associated Societies. The volume for 1860 will be out in the course of a month.

Several bills were ordered to be paid, and the committee adjourned to visit the works now in active progress at S. Sepulchre's.

NEW CHURCHES.

S. John Evangelist, Sandbach, Cheshire.—Happily Mr. Scott, the architect of this new church, is not responsible for its situation. It stands nearly a mile from the population which it is meant to serve, and with scarcely a house near it. The design, however, is able and satisfactory; and the interior has remarkable simplicity and dignity. The plan is cruciform, to which we cannot object, when, as in this case, the church is one rather of *luxe* than of utility. The building is very little likely to be filled; and the builders, having plenty of money, have a right to indulge themselves, if they please, in a form of church which is far better æsthetically than practically. There is a good chancel, with a north aisle (not reaching to the east end); a crossing, with two transepts; and an aisleless nave, with a porch at the south-western extremity of the south side. The style is Early Middle-Pointed; the material, stone, both inside and out. The use of the rough coarse stone in the inner walling is very effective. The interior has a good effect of height, but the roofs throughout are rather unworthy—of the cradle form,—the principals in the nave-roof being arched. But there are good lantern arches, perhaps a little overdone with flowered capitals. The stringcourses are bold and excellently placed. Much skill is shown in the window tracery. The east window is powerfully designed and moulded; it has four trefoil-headed lights, with quatrefoils above each couplet, and a large sexfoiled circle in the head of all. The transept-windows also are well composed. The richest piece of architectural design is the pierced stone screen between the chancel and the north chancel aisle (which forms the vestry and the organ chamber). The tracery of this screen is on two planes; and the composition affects the form of a large Venetian Gothic window, square-headed, with three shafted lights, and circles and half circles above. We do not think this, though an excellent feature in itself, happily adopted here. We cannot say much in praise of the ritual arrangements. The sanctuary is lean and bare, and there is no reredos at all. There is no screen, but there are half-rails to the sanctuary. The altar too is unworthy of its place. There are however longitudinal benches on each side of the chancel, and subsellæ. There is a prayer-desk, facing north, at the west end of the chancel-bench on the south side. The pulpit, which is of wood, octagonal in plan, stands on a polypodal stone base at the north-east angle of the central crossing. The seats in the nave and transepts are of varnished deal, with wooden

floors, those in the transepts facing east. The floor in the chancel is formed of lozenge-shaped pieces of black and white marble, laid diagonally, which is a pleasant variety from the common encaustic tiles. There is plain white flagging in the passages of the nave and transepts. Over the south-west door internally we noticed an inscription, detailing the date, founder's name, &c., of the church, effectively cut in excised letters. The font, which stands at the west end, is square in form, and rather ugly. The porch is much enriched, and the door has exaggerated floriated ironwork. Externally the church stands nobly. The central tower has great mass and dignity. The belfry stage on each side has a pierced arcade of three lights. Over these is a plain heavy parapet, with a corbel-headed moulding beneath. The spire, octagonal, of stone, and rather stumpy in effect, rises from within the parapet. Its effect is exceedingly like that of an old design. The spire is lighted very skilfully by small pierced foliated circles, set in horizontal bands on each side. There is an external octagonal staircase turret, at the north-west angle of the central tower, reaching to the belfry stage. The roofs are of grey slates, carefully chosen, and making a good contrast of colour. We notice that the external corbel-heads are generally overdone, though vigorous in design. The use of square stackpipes of good design is a great improvement in Mr. Scott's designs, and we are glad to see a lightning-conductor in a new church. This church is one of much power, and shows marked ability in the architect.

S. Peter, Bournemouth, Hants.—We have already noticed the progress of this curious work. Mr. Street is rebuilding the church by degrees, and has so managed as never to intermit the services except for one week. The clerestoried nave and aisles have already been built, over the original miserable conventicle-like structure, which has now quite disappeared. A new choir with aisles remains to be added. These additions are rather imposing. The choir is of four bays, of which the two easternmost ones, forming the sanctuary, are vaulted. The westernmost half of the choir has transepts on each side, while from the eastern face of these transepts extend gabled chapels for the use of the children, and a sacristy at the extreme north end of the east side of the northern transept. An organ, with longitudinal benches, will occupy the north transept, while the south transept will also be seated longitudinally. The new work is very beautiful and ornate. The two bays of the sanctuary have quadripartite vaulting, with the cells formed of contrasted red and white stone; rising from slender marble shafts. The chancel and sanctuary arches are both well moulded, with coloured voussoirs, and rise from clustered shafts of different coloured marbles. Two rich arches, of a similar character, filled with open metal screenwork, divide the choir from its transepts. The westernmost bay of the sanctuary opens into the children's chapels, by similar arches, filled below with a rich double arcaded screen of alabaster. The sanctuary walls are lined with marbles in patterns, and there is a rich reredos. Over the arches of the choir we observe large circles sculptured in relief with angels. The exterior is not less ornate: and is most varied and effective, from the long line

of transept roof, cut in upon by the transverse gables of the children's chapels and the vestry. A circular staircase turret, ending in a pyramidal capping, divides the vestry gable from that of the north chancel aisle. This is a design of unusual merit.

S. Helen, Escrick, Yorkshire.—It is with some hesitation that we notice, rather imperfectly, this remarkable church. Nothing can exceed the loving care and devotion expended on the structure, which is costly and beautiful in the extreme. And in respect of design no small praise must be adjudged to the architect, Mr. F. C. Penrose; the more so, as the Gothic style is not that gentleman's *forte*. Indeed there are many curious indications, in the mouldings especially, of the architect's predilections for the forms of classic architecture. The church is not very large. It has an apsidal chancel, with a vestry and organ-chamber on the north side, a nave and aisles, an engaged tower on the north side of the chancel, and a kind of baptistery added to the west end. The plan of the latter is something like two-thirds of a circle, with a surrounding aisle. There are picturesque and effective groupings caused by this arcade, and we by no means condemn unreservedly, under the circumstances of the case, so unusual an addition. Some family monuments, of various degrees of merit, are arranged round the aisle of this memorial baptistery; one of them being a bas-relief of Thorwaldsen. It is to be lamented that a pretty Italian tazza, very suitable for a garden, but quite unfit for a font, occupies the middle. The specialty of the church is its completeness of fitting. The choir is properly arranged. An organ, without colour on the pipes, is on its north side. The apse windows, three in number, have lately received the enrichment of stained glass. The glass, however, is not very good; and its tone of colour interferes with the previous decorations. That the altar is low, and without a reredos, is the fault (perhaps) of the apsidal form of the chancel; but the levels of the church might have been better throughout. Praise should be given to much spirited carving, both external and internal. We noticed with interest an original application of gas in the form of an illuminated inscription over the chancel arch. Externally the architectural effect is less satisfactory. The tower wants dignity, and the baptistery is not grouped very happily with the rest. But the criticisms which we have made do not detract from our appreciation of the many excellencies of a design which has evidently been a labour of love to all concerned.

S. ——, Woodchester, Gloucestershire.—This church, by Mr. S. S. Teulon, contains a chancel 27 ft. 6 in. by 21 ft.; a nave, about 80 ft. long, with a north aisle; a tower on the south side of the nave, with a porch adjoining its west side; and a vestry, with organ-chamber above it, added to the south side of the chancel. The ritual arrangements show a rise of one step to the chancel, with a low screen not meeting in the middle, another rise of two steps to the sanctuary, but no footpace to the altar, longitudinal seats and subsellæ against the chancel walls, a prayer-desk, facing west (!), at the north-east angle of the nave, balanced by a pulpit at the opposite corner. The style is Geometrical Middle-Pointed, with good traceried windows. The chancel

arch has clustered marble shafts, corbelled off. The arcade has piers with marble shaftlets set round a stone core. The aisle is roofed with a separate gable. The frame of this aisle-roof is only a collar with arched braces; but the nave-roof has hammerbeams, with pierced tracery, and arched braces, and collars, its effect being decidedly Third-Pointed. There is a west door. The tower and spire would be effective, if the belfry-stage had been lifted a few feet higher. The tower has three stages, well buttressed. The spire is a low stone broach, with haunches at the four angles, and spirelights on the four cardinal faces. A clock-face is ingeniously bracketed out, under a pedimental niche-head, on the west side. The porch is lighted by a continuous pierced arcade on the west side. It is roofed with a lean-to, abutting on the tower. The point of junction bears the sculptured effigy of a saint. The vestry is gabled transversely, and shows in the south elevation a circular window in the organ-chamber, and five contiguous lancet lights below. There is an ornate chimney on its east side.

S. Dochoe, Llandogo, Monmouthshire.—We have already once noticed this pretty church, by Messrs. Prichard and Seddon. It is very picturesquely situated, on the Wye. The west façade is a pleasing composition, though, in so small a building a west door in addition to the porch is scarcely necessary or desirable. The door itself however is pretty enough, trefoil-headed under a projecting pediment. There is some awkwardness in the way in which a buttress, rising out of this pediment, runs up to support the ornate bell-cote which crowns the gable. The inside is very effective. The cylindrical piers are banded in colours, and the arches have voussoirs of alternate courses of two coloured stone.

S. ——, Copley, Yorkshire.—In this village, which is picturesquely situated on the Calder, and which is almost exclusively built in a Pointed style, a new church is going to be erected from the designs of Mr. W. H. Crossland, a young architect lately settled in Halifax. Divine service has hitherto been performed in a spacious room of the large schools, which have been raised here for the use of the factory children by the munificent proprietor of the village. Mr. Crossland is unfortunately rather straitened for funds. Were it not so, there is an unusually good opportunity for a picturesque treatment; for the church will stand terraced up on the very edge of the stream or torrent, approached by a bridge (which might be worked into the composition), and under the steep slope of a lofty hill, which is thickly wooded. The design has great merits, and shows much promise. The plan comprises a chancel, with a sanctuary ending in a five-sided apse, a clerestoried nave of five bays, with two aisles, the porch being formed out of the westernmost bay of the north aisle. A sacristy with organ-chamber above it is added on the south side of the chancel. The ritual arrangements will be good. The chancel rises on three steps, with a screen, and the sanctuary has two more steps besides the footpace. The altar by the way should come a little more forward in the apse. There are stalls and subsellæ, the westernmost seats on each side being treated with more dignity as reading-desks. We always prefer a

strictly uniform treatment of the chancel-seats. The style chosen is a very early type of Pointed, with square abaci and other details showing French influence. The arcade has low cylindrical shafts, and well moulded arches. The aisles are low, and the clerestory, composed of an almost continuous row of hooded and shafted lancets, two to each bay, is of unusual relative height. This is a good feature, and suits the situation of the church well. The principals of the nave roof are carried down on shafts to a strong horizontal string, which carries the clerestory, being corbelled underneath it. These shafts are banded with the caps of the clerestory lancets. The chancel arch is of good height; it is carried by corbels and banded shafts of marble. The chancel and apse are vaulted: a barrel-vault over the former, the latter having vaulting cells, the ribs being carried on shafts which are banded with the shafted hoods of the apse windows. An arch, to be filled with a grill, separates the chancel from its south aisle; the organ showing above through two arches, which are arcaded with the hoods of the apse windows. Much enrichment is proposed in the interior by the use of marbles, of foliaged and coloured bands, and of polychromatic decoration in some places, as for instance over the chancel arch. Outside the effect is genuine and good; the cornices, pedimental heads, hoods, bands, and basement-mouldings being all thoughtfully arranged. We do not however much like the mere row of cinqfoiled circles, three in each bay, which form the only lateral windows of the aisle; and we still more strongly recommend the omission of the large wheel window, with its arcading and other ornaments, which occupies the north side of the chancel. The architect has doubtless been led to insert this in his design by a desire to balance (so to say) the sacristy-aisle on the opposite side of the chancel. But the whole idea of the particular composition, which is undoubtedly good of its kind, is more suitable for a gable-façade than merely for a portion of a lateral elevation. The porch is well designed, and is intended to have a bas-relief in the tympanum. It is engaged in the north aisle, and is gabled transversely. A small door on its east side admits into the north aisle, which is appropriated for the use of children. The west elevation shows an ornate composition of four lancets (the two middle ones being the higher) under a common hood. A bell-gable is to be placed either above the division between nave and chancel or at the west end. In this instance, as the groined chancel throws its roof-ridge up to the same height as that of the nave, the former place, to make a contrast, seems the most to be recommended.

Mortuary Chapel, Bryn-y-Pys, Overton, Flintshire.—This design, by Mr. W. M. Teulon, is being carried out with some amendments upon the original *projet*. The situation of the building is picturesque, in the valley of the Dee; its material, the local red stone, with dressings of Cefu stone; the total cost about £1000. The style is Early Pointed. The chapel is a parallelogram, 28 ft. by 16 ft. 6 in., with a porch on its south side, and a small bell turret attached to the west side of the porch. The plan shows a sanctuary with an altar. Along the west wall are stalls, and longitudinal benches with desks are returned along the side walls as far as the porch. The east elevation

shows an equal triplet of shafted lancets. The quasi-niche in the gable above this window would be better omitted. The west end shows merely a plain circular window in the gable. The ground falls so rapidly that the massive substructure to this end, which is distinguished by two bearing arches, has a dignified effect, although the dimensions are but small. The bell-turret, quadrangular and quadrangularly capped, is not very well proportioned. Inside the walls are of ashlar, with courses of a whiter stone at intervals. There is an arcaded reredos, and an arcade also runs round the eastern part of the chapel. The roof is of crossed rafters with collars.

S. ——, *Point de Galle, Ceylon.*—This important and remarkable church is designed by Mr. Clarke. The plan shows a chancel about 40 feet long, ending in a circular apse, two chancel aisles, treated as transepts, a nave of three bays, 60 feet long by 22 feet broad, with two broad aisles, and a porch at the western extremity of the south aisle. The vestry is over the porch, and is reached by steps from the west end of the south aisle. The church is properly arranged, with longitudinal benches and subsellæ in the chancel, a low screen, and a pulpit on the north side. There is a dignified rise of four steps under a sanctuary arch to the level of the apsidal sanctuary. The altar, which stands forward a little from the east end, is raised on a footpace of a single step. Among the climatic arrangements we may notice that the walls are of unusual thickness, and in most places double; and a verandah surrounds the exterior of the north and south sides and the west end. The style is very early Pointed, with plate tracery, and a strong infusion of early French character. The apse externally is effective, with windows of two trefoil-headed lights between deep buttresses, each window being hooded by a deep arch from buttress to buttress. The tower, rising over the chancel proper, has a low belfry stage, pierced with three detached single lights. It has a gabled roof, parallel with the axis of the church, with ingeniously stepped gables and a rich ridge-crest of iron. The transepts have circular plate windows, pierced in geometrical figures, under a Pointed discharging arch. The clerestory is three pairs of quatrefoiled circles, filled with louvre-boards, and the aisle windows are trefoil-headed couplets under quatrefoiled circles, the lower lights being filled with louvre-boards. The west end shows two lofty windows, each of two trefoil-headed lights with a foliated circle above, divided by a buttress, and overshadowed by a projecting lean-to roof carried on arches between the buttresses. The interior is effective from its height. The piers are cylindrical, while the chancel and sanctuary arches have banded shafts. The roofs are of timber, with arched principals, and moulded tie-beams and king-posts. A metal grill is under the north arch from the choir; and the organ will be bracketed over it. This is a very interesting design, intended to meet the special wants of Point de Galle with respect both to climate and to the need of guarding against the effects of hurricanes. We cannot however feel sure that a more decidedly speluncar treatment would not have been better; and we should specially like to see an attempt to vault the church, making use (perhaps) of iron and *chunam*, as the concrete or plaister common in the island is called.

NEW SCHOOLS.

S. James' Schools, Devonport, by Mr. St. Aubyn, form an important group. They will occupy the north side of a square, of which the church forms the south side, and the parsonage and teachers' houses the east side, the fourth side being open to the Keyham steam-yard. The ground slopes rapidly to the west, leaving room under that end of the new schools for several rooms, which will be used for industrial purposes. The plan shows large school-rooms for boys and girls, 57 ft. by 20 ft., end to end, with a class-room to each projecting from the opposite ends, and porches in the middle; while an infants' school-room adjoins the girls' school-room, and the boys' room has a transeptal addition to one end to match. The style is a decided Middle-Pointed, with windows of good tracery, a sculptured tympanum in the arch-head of the chief door, and small gabled ventilation-dormers in the roof, besides a pleasing bell-cote. The arrangements seem well planned. Much dignity is given by the substructure noticed above; but on the whole there seems some want of height in the group, considering its position in a town.

The Grammar School, Leeds, has been lately rebuilt by Mr. E. M. Barry, in a very picturesque Pointed style. The group comprises two large and well lighted schoolrooms, one over the other, besides the master's house and accommodation for a considerable number of boarders. A graceful angle-turret, terminating in a small open-traceried lantern, which is capped with an octagonal spirelet, gives variety to the outline. The details are of unusual excellence, and the row of gabled lights to the upper school is particularly successful.

Grammar School, Burnley.—This building, by Mr. E. M. Barry, a parallelogram in plan, has two ample schoolrooms on two floors, divided by a staircase. The style is an exceedingly ornate Pointed. On the lower floor the windows are of two trefoil-headed lights, with an unpierced trefoil above each. Those of the upper floor are spherical triangles filled with foliated circles, each in a transverse gable, the gables being separated by square stackpipes with worked straps and hopper-heads. The roof is of tiles of two colours, disposed in bands. The middle door is an enriched composition with buttresses, and the central gable terminates in a single bell-cote, which does not however lift itself above the main roof. The back elevation resembles the front one, except that the central doorway is plainer in design. The internal fittings are in character, but the windows are plain sashes behind a pierced screenwork of tracery.

Lymm, Cheshire.—Mr. Clarke has designed for this place a grammar school and master's house of more than average merit. The great schoolroom is 43 ft. by 22 ft., lighted by boldly traceried windows on one side, the heads of which mount up into lofty transverse gables. The house, an effective Pointed composition, adjoins it at one end. Near it is another group by the same architect, containing schools for

boys, girls, and infants, with two class-rooms, well arranged and designed in good taste and keeping.

Coniscliffe, Durham.—A new school-house, by Mr. S. S. Teulon. We especially like its very unaffected treatment.

Shincliffe, Durham.—This new school-room, by Messrs. Walton and Robson, is a parallelogram, 38 feet 6 inches by 18 feet, with a porch and a small room for the schoolmistress attached at the end of one side. It is in a substantially Pointed style, with a hipped gable at one end, and a small octagonal belfry-turret rising from the middle of the ridge of the roof. The building is of brick, with bands and dressings of stone. We do not much like a blunted triplet of lancets, which occupies the end wall under the hipped gable. The other gable has a better window of two lights, with a circle above. The other windows (which are all on one side or the ends of the room) are square-headed, but one of them, of three lights, is set in a dormered gable.

Dewchurch, Herefordshire.—This new school is a small room, 30 ft. by 16 ft., by Messrs. Prichard and Seddon, with a porch at one end in the shape of a small apse. We cannot admire this unusual and unnecessary arrangement. A small quadrangular bell-turret, set angle-wise, rises from the middle of the roof.

NEW PARSONAGES.

Celly Caer, Glamorganshire.—This is a new parsonage by Messrs. Prichard and Seddon. It is of very small dimensions, and the study (in the absence of a drawing-room) is the largest of the apartments. The windows in the upper floor are of two trefoiled lights with an unpierced quatrefoil above.

Kentchurch, Monmouthshire.—A new parsonage by Messrs. Prichard and Seddon. The design is of extreme simplicity, and we much like it. The windows are square-headed, with stone-shafted monials. As usual, we complain of an insufficiently large "study."

Paglesham, Essex.—A new house designed by Mr. S. S. Teulon. It is very compact and well planned: in brick, with a square staircase tower with pyramidal capping, and a three-sided angle oriel, which somewhat, unfortunately, reproduces the old-fashioned embattled parapet. A country parsonage seldom reaches four stories, as this one does. The stables and offices, which are very simple, are rather more to our taste than the house itself. An alternative design shows the addition of a large common-room, intended to subserve a number of parochial purposes.

STAINED GLASS.

We have seen the cartoons by Messrs. Lavers and Barraud, for several excellent windows. Among them is the east window of *Landford*

church, *Wilts*, a three-light composition, with a large octo-foiled circle in the head. The design is by Mr. Allen and Mr. Westlake conjointly. In the circle is a seated figure of our LORD in majesty, surrounded by angels and groups of saints in adoration, representing the Te Deum. In the three lights there are the Crucifixion between the Annunciation and the Nativity. The design of this window is remarkably beautiful. The east window of *Cobham* church, *Kent*, designed by Mr. Barraud and Mr. Allen, is a triplet, with medallions of subjects. The groups of this window seemed to us better than the grisaille background, which is somewhat heavy. The east window of *Bromsgrove* church, *Worcestershire*, is a five-light composition. The medallions are finely designed. The following are the subjects:—The Annunciation, Salutation, Nativity, Presentation, Flight into Egypt, Dispute with the Doctors, the Subjection to S. Mary and S. Joseph, the Baptism, the Temptation, the Anointing by S. Mary Magdalene, the Agony, the Crucifixion, the Noli me tangere, and our LORD in Glory. Two groups, representing the Annunciation and the Baptism, for a church in *Baltimore, United States*, seemed to us less successfully designed. The colouring of these was, however, purposely made deep and rich, in order to meet the supposed requirements of the climate of Maryland. We were much pleased with a figure of the Blessed Virgin, designed by Mr. Allen, for the centre light of a window for *Wrotham* church in *Kent*.

A young artist, just starting in his profession, Mr. J. G. Wren, has obliged us with some specimen cartoons designed by himself in all the more marked epochs of glass-painting. They seem to us to exhibit some power of design, and knowledge of the general features of the successive styles. But as to the coloration, these cartoons say nothing. The drawings do not seem slavishly copied; but on the other hand they do not show much originality.

SECULAR WORKS.

The town of *Sandbach*, besides other secular works, such as a grammar school, by Mr. Scott, has lately been enriched by a public building, designed by the same architect. This building, which contains a large room for concerts, magistrates' meetings, or public gatherings, besides reading rooms and other conveniences of a club, is altogether well designed. It is in red brick banded with black, and is most picturesque in *contour*.

Mr. Truefitt is about to build a house in a quasi-Pointed style on *Hornsey Rise*. From the drawings, it seems to exemplify the usual manner of the architect. The plan is square, conveniently arranged, and the perspective is picturesque, without sham or effort. We notice a good treatment of brick in the gables, forming a kind of enriched cornice. We could almost desire more specific character than Mr. Truefitt has given.

Messrs. Walton and Robson, who have already built a Pointed shop in *Durham*, are now altering an adjacent shop-front to a better architectural character. The design is a strong cornice of timber, supported on six strong moulded and chamfered uprights, with flat arched heads. The five compartments thus formed are treated as two large windows on each side of a central door.

Some designs in furniture—sofas, sideboards, &c.—in Pointed style, by Messrs. Walton and Robson, show that there is plenty of skill now-a-days for adapting Pointed design to all the conveniences of modern civilization.

A drinking fountain of unusual size and pretensions is about to be built in the parish of S. Margaret, *Westminster*, from the designs of Mr. S. S. Teulon. This is a work which we shall have to consider when it is actually completed.

Mr. S. S. Teulon has lately designed a great many Pointed houses in different places. Two of these are at *Canterbury*, of which one, built in stone, for Colonel Macqueen, is in very complete Pointed, of the Flowing type. This is particularly well treated; one of the oriels, in particular, having quite the simplicity of an old work. The last is a town or rather suburban house. One built at *Cobham, Surrey*, for Mr. Mackrell, in brick, is as decidedly a country house. The treatment is altogether simpler, but the character is good. Another built in the same village, for Dr. Finch, is well planned; though the library has a somewhat eccentric angle-oriel, and extremely little wall-space for books. This is also of brick. The stables and offices are adorned with a circular turret, like a seigneur's pigeon-cote, only that it is so thin. A house built at *Arun Dean, Hants*, for Mr. Maberly, is larger than any of these, and has many points of great merit.

Numerous cottages, designed by Mr. S. S. Teulon, in good architectural style, and with proper chamber accommodation, testify to the wide spread of more correct views on this subject. We may notice in particular some cottages, built at *Humbarton, Yorkshire*, on an estate belonging to the Crown: some at *Wavendon, Bucks;* and the beginning of a Pointed village at *Oxenwood, Wilts*, by recasting the old cottages in the brick and half-timbered style.

CHURCH RESTORATIONS.

York Minster.—Among minor works of restoration in this cathedral, which are already due to the influence of the new Dean, we are glad to chronicle the removal of the brass lettern from one of the subsellæ to the middle of the choir, and the substitution of a new litany-desk for the former unbecoming one. The new one, which we believe was designed by Mr. Scott, is very elaborately carved, with a praying angel on each side, and two low reliefs representing our LORD in prayer and the Prophet Daniel in prayer. We do not like, iconologically, the

equal treatment in this manner of an individual saint and of the King of Saints. The new desk seems to us to want a platform; and it might have been with advantage made broad enough for two priests. But the design is rich, and the carving effective.

S. Mary, Sandbach, Cheshire.—A fine church, which has been so altered, and skinned, and transformed in a process of costly restoration, that it has almost lost all its identity. Not much can be said, good or bad, of the new work. The general effect, internally, is that of decent propriety, without much heart. The altar arrangements are inadequate. There is a great deal of very indifferent stained glass. The best feature is an oak organ gallery at the west end, very recently renewed, which seemed to us very happily designed, in a new and better style of woodwork than is common with Mr. Scott. The western tower has its lower stage open on three sides, an old arrangement perpetuated in the restoration.

S. ——, Sunningdale, Berks.—To this miserable specimen of a church of about thirty years ago—a mere bread pseudo-Norman nave—Mr. Street has made the additions of a chancel and aisles. The additions are in red brick banded with stone and with stone dressings. The new chancel has an aisle on its north side under a separate gable, and a lean-to sacristy on the south side. The east window, well set up in the gable, is of three trefoil-headed lights with three cusped circles in the head. The east window of the aisle has four contiguous lancets under a large sexfoiled circle. Inside, the windows have shafted hoods, with marble shafts. There is a tiled reredos. Two trefoiled arches, borne on a slender marble shaft, which rests on a dwarf wall, open the chancel into its north aisle; and on the opposite side a good brick arch opens into the sacristy, showing the organ. The chancel arch rests on corbelled imposts. The sedilia and credence are constructional. The arrangements are excellent: and there is a dwarf stone screen between nave and chancel. The font and pulpit are well designed, of stone, with coloured shafts and inlayings of marble.

S. John Baptist, Pewsey, Wilts.—Mr. Street has restored the chancel of this church with the addition of a south aisle. The new work is of good First-Pointed style, the two arches opening into the chancel being carried by a well-proportioned cylindrical pier. The east window is of two trefoiled lights under a common hood, with a trefoil higher up in the gable. We observe the unusual ornament of a plain cross in relief in the rerevault of the east window. An old doorway in the south chancel wall is reset in the aisle wall. An excellent screen separates the chancel from its aisle. The aisle contains an organ in its western half, and its eastern bay is fitted with longitudinal moveable benches. The chancel receives a new open roof, which is boarded over the sanctuary. The east end is ornamented with inlaid marbles and patterns in cement, and with an excellent reredos of alabaster and coloured marbles, containing a cross in the middle.

S. Andrew, Weotton Rivers, Wiltshire.—This little church has been restored by Mr. Street. It contains only nave and chancel, with south porch, and holds 114 persons. New roofs have been given to both chancel and nave, and a small quadrangular bell-turret, of timber, to

the west gable. This spirelet is ingeniously framed, and is supported internally by two slender shafts. It holds five bells, three being hung above the other two. The spire is an octagonal broach one, covered with shingles. The arrangements are good; and we observe a very simple but effective reredos. A circular stone pulpit is also introduced, and a curious lychnoscopic window, south-west of the chancel, is preserved and fitted with an external shutter.

S. Fagan, Glamorganshire.—This interesting old church has been enlarged and restored by Mr. Street. It contained originally a very long chancel, a nave, western tower, and south porch. Mr. Street adds a north aisle to the nave and a vestry on the middle of the north side of the chancel. The walls are of Geometrical-Pointed of a good character; but on removing the plaister Romanesque arches were discovered blocked up, which have been left in view in this very properly conservative restoration. The new aisle has an arcade of three arches, rising from cylindrical shafts. The new vestry has a transverse gable, with a side door and a small circular window in its north elevation.

Holy Trinity, Deerhurst, Gloucestershire.—We hear that in the progress of Mr. Slater's restoration of this ancient church, some remains of undoubtedly Anglo-Saxon architecture have been brought to light. On removing the plaister and rickety woodwork with which the chancel-walls were faced internally, four openings or doorways have been discovered, two on each side. One of these is triangular-headed, and is said to be like the similar door at Westminster, *temp.* Edward the Confessor. One of the windows in the tower of this church has (as is well known) two triangular-headed lights. Two of the other openings, corresponding to each other and opposite, are lower, and perhaps were not doorways, though they pierce through the wall: they are square-headed, a single block of stone forming the lintel. The imposts are made to slope outwards. The fourth is of somewhat similar character, only higher. The purpose of these openings forms a curious problem. It will be interesting to find out whether the floor of the present chancel was originally elevated above that of the (existing) nave, and so formed a portion of the ancient chancel, or at least was a dais. Another interesting point is the state of the nave walls, over the arcades: it almost appears clear, from the oblique position of some of the stones, that they are also of ancient construction; and in this case the whole shell of the interior (viz., the walls of tower, chancel, and nave) will be seen to be of Anglo-Saxon date.

S. Mary, Sunbury, Middlesex.—The gradual transformation of this wretched modern church, by Mr. S. S. Teulon, into an almost too ornate form of quasi-Pointed, has been several times noticed by us. The tower is now in progress, and our only fault is, that the decoration is seemingly in excess. It is almost impossible to describe the style. The belfry stage is enriched with pierced tracery, and standing figures of the Evangelists at the corners. The spire is square and pyramidal, with an open niche at the top, and circular spired tourelles at the angles, the whole crocketed, and finialled, and corbelled; and

gurgoyled. A porch added to the west end is a good feature well treated.

S. Oswald, Shincliffe, Durham.—To a poor modern First-Pointed church, built some twelve years ago, Messrs. Robson and Walton are about to add a spire. Their design is effective; a square, tall steeple, with plain lights on the cardinal faces, framed in timber and roofed in slates in patterns.

S. Bartholomew, Holmer, Herefordshire.—Here, a curious First-Pointed chancel (with an ugly east end, composed of two deep lancets set under a third one) is to be restored and rearranged by Messrs. Prichard and Seddon. The arrangements include a sanctuary raised on three steps besides the footpace, credence and sedilia, returned stalls and a screen.

S. Mary, Nash, Monmouthshire.—Messrs. Prichard and Seddon are restoring the chancel of this church, and putting in new windows. The east window, of good design in itself, seems to us to be scarcely in good proportion to the gable. There is a subtle beauty in the old treatment of gables which is missing here.

S. David, Trallong, Brecknockshire.—A small church, containing only nave and chancel, which has been well restored by Mr. Buckeridge. The architect has reproduced exactly the old roof in native oak, plaistering between the rafters, and covering it with local slates, the ridge being of Bath stone. The other fittings are of deal, stained and varnished, except the altar, which is of oak. The new turret, square, with low broach octagonal spirelet, rising out of the west gable, is of timber, covered with oak riven shingles; and the new north porch is likewise of timber. Godwin's tiles have been used for the floor of the chancel and sanctuary, the nave floor having flags. The windows are of Bath stone, the gable-crosses of wrought iron. A stone credence shelf, with moulded edge, has been bracketed out under the north window of the sanctuary; a sedile occupying a similar position on the opposite side. The total cost has been £514. The arrangement exhibits a long chancel with a longitudinal bench and subsellæ on each side, the westernmost seat on the south side being treated as a reading-desk. The pulpit is on the north side. There is not however even a low screen to mark off the chancel. Great pains have evidently been taken with the detail, which, though unaffected, is good of its kind.

S. Nicolas, Searby, Lincolnshire.—This was a church built in the worst style of thirty years ago, consisting of chancel, nave, and west tower. The fittings were wretched, the ritual arrangements of the usual type of the period. The incumbent has contrived to impart a reverent and churchlike appearance to the interior, by substituting good open sittings for the original pews, placing quasi-stalls in the short chancel, and erecting an oak screen. The altar, too, has been raised and vested properly, but it is much too small, and requires more sanctuary space. An interesting feature of the work is, that the carving of the screen, seats, and altar rails, was executed by the Vicar himself.

S. Martin, Coney Street, York.—Some trifling improvements in the interior of this church may be noticed. There is an open reading-

desk substituted for a close one, but it faces west. The pewing, which was new some twenty or twenty-five years ago, is of the meanest and coldest-looking description. In singular contrast with the fine old characteristic stained glass, with which most of the windows are filled, Mr. Wailes has inserted some new glass of his worst kind, crude and deep in colour, and insignificant in design. The exterior has been fairly well restored.

S. Mary, Castlegate, York, cries out for restoration. The structure is not in safe repair. An altar-covering of old stamped leather is in use here.

All Saints, Pavement, York.—The interior of this church has been much improved, ritually, by the insertion of a quasi-chancel, with longitudinal seats. A screen is wanted here. The organ, which stands in a south chancel-aisle, has received some coloured ornamentation, as has also the roof: and the pulpit, of Jacobean date and a good example, is coloured. We heard a rumour to the effect that it was contemplated to rebuild the chancel of this church, which was removed some years ago to enlarge the market-place.

S. Crux, York, a fine late town church, in a poor state of repair and arrangement, has received a new window of grisaille glass of the meanest and poorest sort.

S. Denis, York, has had the misfortune to be restored by an unskilful hand. Nearly all the old character of the building has disappeared externally. The new work is quite without feeling or fitness. We have seldom seen a worse effect than that of the mean, thin, western tower, as it is now finished, with its truncated octagonal angle staircase-turret. Within, the well-known and curious Jesse-window, though in a confused state, has as yet escaped the hands of the restorer. Let us hope that the artist who has inserted three modern windows of the vilest kind of modern glass will not try his hand on the ancient remains.

S. Mary, Bishophill Junior, York, has just suffered an unintelligent and destructive restoration externally. The churchyard, now closed, has been curtailed to enlarge a street; and the new wall is of the very basest kind.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We call attention to a proposed work by Mr. J. Severn Walker, of Worcester, to be called "Architectural Sketches, Ecclesiastical, Secular, and Domestic, in Worcestershire and its borders, with Historical and Descriptive Notes." The price, to subscribers, will only be five shillings. We quote one or two clauses from the prospectus:—

"The architecture of this district is but little known, in comparison with that of many others. The numerous publications treating of church architecture which have been written during the last twenty years seldom refer to Worcestershire examples; whilst its secular and domestic remains are but cursorily noticed in works treating of that branch of art.

"By adopting the *Anastatic* process, (whereby the artists' sketches can be

multiplied to any extent, without the intervention of the engraver or lithographer,) the cost of the proposed 'Architectural Sketches' will be materially reduced; and though not aspiring to the dignity of the elaborate works abovementioned, or laying claim to high *artistic* excellence, it is hoped that the illustrations will be such as to convey correct impressions of the originals; that important feature in architectural prints—faithfulness—being scrupulously maintained. Our ancient and time-honoured churches, being the most numerous, will of course form the chief objects for illustration, due attention being at the same time paid to old manor and court houses, ancient tithe barns, bridges, and the picturesque half-timbered structures, which are often to be met with in out-of-the-way nooks and corners, as well as in the streets of our towns.

"Illustrations of the following objects of interest will appear at an early period:—The churches of Areley Kings, Astley, Rock, Clifton-upon-Teme, Shelsley Beauchamp, Shelsley Walsh, Martley, Holt, Doverdale, Hampton Lovett, Alvechurch, Belbroughton, Leigh, Mathon, Newland, Hanley Castle, Queenhill, Severn Stoke, Sedgeberrow, Cotheridge, White Ladies' Aston, Spetchley, Whittington (old chapel), Besford, Cropthorne, &c., &c. Elmley Lodge, Huddington Manor-house, Crowle Court, Holt Castle, Harvington Hall, Severn End, Bewdley Old Bridge, old houses at Droitwich, Bishampton, Wyre, &c."

We are glad to see that the subscription for the *Pugin Memorial Fund* has exceeded £1000. But the committee require £500 more for the proper endowment of a Travelling Studentship.

A correspondent from Leamington calls our attention to the state of the churches at Edensor, near Bakewell, in Derbyshire, and at Slindon, in Sussex. The former church is a miserable specimen of the architectural style of the last century: but as our correspondent says that it is the intention of the Duke of Devonshire to replace it by a new church of better architecture, it is needless to waste indignation on its present shortcomings. Of the state of Slindon church (which adjoins a hall, which formerly belonged to the see of Canterbury, and in which Cardinal Stephen Langton died, on July 9, 1228) our correspondent gives us no recent information.

A valued correspondent urges the translation into French of Mr. Bodley's paper, in our last number, on the Destructive Restoration so fashionable in France.

We do not admit critiques of works of art, for which we are not responsible, even from such a journal as the *Marylebone Mercury*, but we shall be very glad to view the works of the artist, who has forwarded such a slip, whenever we have an opportunity.

It is pleasant to see how frequently sculpture is now used for the decoration of ecclesiastical and civil buildings. We have been favoured by Mr. S. S. Teulon with the sight of some photographs from spirited bassi-relievi, representing respectively a huntsman, a hawking-party, and the farewell of a knight to his household, which have been sculptured for Elvetham House, Hampshire, the seat of Lord Calthorpe. The last group is by far the least successful of the three.

Errata.—In p. 78 of our last number, in the postscript to Mr. Bodley's paper on "Church Restoration in France," *Nantes* is printed (by an obvious error) for *Mantes*.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

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(NEW SERIES, NO. CIX.)

THE SISTER CHURCHES AT REEPHAM.

On ecclesiology in East Anglia we are not now purposing to speak at length. To do so, indeed, would fill a volume, and we do not in the present observations pretend to point out all its numerous, and beautiful, and curious churches, or to describe with accuracy and minuteness the distinctive character of the various types of church found in that region. But some of these peculiarities will occur at once to many of our readers, who must have observed, while exploring East Anglia, First, the round towers, which are scarcely found in other parts; Second, the remarkable inlaid flint work, also peculiar to this district; Third, the wondrous hammer-beam roofs, of different degrees of richness; Fourth, the magnificent fonts, also of a local type. There are also many spacious and beautiful churches, with lofty clerestory and tall and light arcades, and abounding in closely set windows, strangely contrasting with the small churches of rough flints, to which the rude round tower is generally appended.

The district is remarkably full of churches, lying at short distances from each other, and we not unfrequently find in lonely spots some which have been allowed to fall to ruin, the parishes having been annexed to others.

Another circumstance to be noticed is the very close juxtaposition in which two churches are often placed, belonging to different parishes, sometimes as at Antingham, in the same churchyard, sometimes as at Kirby Bedon, on opposite sides of a lane; but in most instances one church has fallen to ruin, while the other is made to serve for both parishes. Our present purpose, however, is to point out a notable instance of the juxtaposition of churches, such perhaps as cannot be found elsewhere, and which not being in a very obscure or remote situation, we are surprised that it should not have attracted more attention.

The traveller, on approaching the small market town of Reepham, can scarcely fail to observe with some surprise the steeples and roofs of

two churches rising in very close companionship above the surrounding houses. On entering the town he will be still more surprised on finding that the two churches are not merely contiguous, but actually attached to each other, one being joined on to the east end of the other, and each forming a distinct parish church with separate tower and entrance; the western one serving for the parishes of Hackford, and Whitwell, the eastern for those of Reepham and Kerdiston. And to make the group still more remarkable, it seems that a third church, for Kerdiston parish, formerly existed in the same enclosure.

It is scarcely necessary to describe the architectural features of these churches minutely, as they are not very good specimens of the Norfolk church, and derive their interest mainly from their singular relation to each other. The western or Whitwell church has a chancel and nave, a small south transept, a western tower, and south porch. The east window and chancel arch are Middle-Pointed, the southern windows of the chancel Third-Pointed, and the sill of the most eastern one formed into a sedile. The roof of the chancel is a fine, high-pitched one. The nave has on each side Middle-Pointed windows of two lights, set in arched recesses formed by an arcade in the wall. The nave is ceiled and much whitewashed, the chancel small, and encumbered with pues. The south porch and the tower are of good Third-Pointed, and have some very nice inlaid flint work.

The eastern church, S. Mary, Reepham, is a larger and better one than the western, but has suffered from mutilation, and the interior is encumbered by pues. It consists of a nave with a north and south aisle, chancel, tower partially engaged in the south aisle, and south porch. The arcades of the nave are Middle-Pointed, with octagonal pillars, the chancel wholly that style, having lateral windows of two lights, and an eastern one, lately restored, of three lights. There is a sedile below the sill of the south-east window, with an angle piscina,[1] and eastward of this a curious arched recess with a transome, which may have been a reliquary.

There is a very fine tomb on the north of the chancel, with crocketed canopies, transitional from Middle to Third-Pointed; the chancel, also, has some very fine ancient stalls, with rich tracery and standards having poppy heads.

The tower is plain, and rather small, and together with most of the walls of rough flint. The font appears to be First-Pointed. Most of the windows in the aisles are mutilated.

The two churches are not set one directly to the east of the other, but touch each other just so much as to admit of the one having an east window, and the other a west window.

[1] The angle piscina is very common in Norfolk.

ON BELL RINGING.

To the Editor of the Ecclesiologist.

Sir,—Will you allow me to follow up the subject of Ringing so ably advocated in your last number by a Christ Church M.A.?

I wish to lay before your readers a few extracts from letters which from time to time I have received from respectable persons who have for years devoted much of their time and attention to ringing as a science and an amusement. All these tend to show that where it is taken up out of love for the thing, and a desire to be useful, it may be followed without damage to health or morals, and that it is quite a mistake to suppose that it *necessarily* leads to drinking and other low habits; not a jot more so than becoming a member of a madrigal society or a cricket club in which various grades of society in these days unite so happily together. It is only by such a union that we can hope to restore the belfry to a state of respectability, and so by degrees cast out the low characters.

First then, with regard to rules, one writes thus,—

"Rules are very necessary to conduct a band of ringers generally, but not so much so when the clergyman himself takes an interest in the ringers and the ringing of the bells. Coarse language, drinking and smoking are the chief things to be put down, for they are not only a great evil, but things totally at variance with the mind in acquiring and practising the real art of change-ringing. It is a very mistaken idea that ringing is labour, or that it requires more refreshment than a musician beating a big drum in an orchestra. To wit, myself, I am not a strong man, and only just recovered from three months' illness, caused by sitting too much at my desk, and over-anxiety in my business. Now I rang the 5th bell in a peal of 5040 Grandsire Triples on Thursday last at —— (three hours). All the refreshment I took or required was a glass of ale before and after the peal, and the other ringers in like manner."

On another occasion the same person writes thus,—

"The public seem to think that ringing is extremely laborious work, and that the beer-can is a necessary appendage, but if they understood the art of variation, they would enjoy the exertion as we do. It is a pity that this noble art should be so little understood by the more enlightened upper classes. How delightful it would be to see a body of gentlemen take to the ringing of the bells of their parish church, learning the art thoroughly. I am convinced it only wants a start, and then we should have *in the church*, among the congregation, those who resort to the steeple, and we should shut out the low characters who now infest the belfries."

Another most respectable ringer, in the Midlands, writes thus,—

"No music can be compared with bells in full swing—no recreation so manly, amusing, and skilful as the ringing of them. I wish the science were indispensable among the qualifications of a clergyman, who has, or who ought to have, the command of both bells and ringers; then we might hope for a reformation in ringers, and an advancement of the science, but till then, I fear all attempts will be troublesome, if not futile."

Another experienced ringer, a respectable tradesman, writes thus,—

"I have much pleasure in forwarding to you my opinion on the practice of scientific ringing on church bells, trusting it will help the advance and gradual perfection of an art deserving the consideration of a higher class of society, and remove any incumbrance to its progress. Speaking with an experience of sixteen years, (during which I have taken part in some of the greatest performances ever achieved by any society,) I can safely assert that it will be found a healthy exercise, and afford much innocent and intellectual amusement for the employment of leisure hours, and will invigorate and exalt the mind much more so than the depressing excitement of profane mirth and intoxicating liquors, a practice too often indulged in by labouring men who have followed ringing not as amusement, but as a profession, that they may procure the means of gratifying their desires for dissipation and vice, which has been a great drawback to this noble science. But, to show that excessive drinking can be and is avoided by societies who follow ringing for both mental and bodily exercise, in the whole of the extraordinary performances in which I have taken part, (which have varied in number of changes from 5000 to 7524, in some of the most difficult methods, and in time from three to six successive hours, according to the number of changes and weight of bells,) I have never in one instance known one of the performers get the worse for liquor, thus showing that those who acquire the greatest scientific attainment are exceptions to the class of persons so often found among ringers in towns where they are sometimes composed wholly of the working classes."

Another writes thus,—

"I have rung in several peals, such as Steadman's Caters, Treble Bob, and one of each Superlative Surprise, and Norwich Court Bob, and was in the long peal of 8448, on the memorable 10th of April, 1848, at S. Matthew's, Bethnal Green. I never drink any thing but tea, coffee, and water, being what is termed an abstainer from all intoxicating drinks for about twenty years. I have followed ringing from my infancy, though there are very many superior performers to myself in London."

I may here add, that upon inquiry I am told that the writer of the above is quite a *first-class* man *in arte campanologica*.

To the above may be added an extract from a letter I received a few days ago from a gentleman in the North, who has lately become a ringer. He speaks in raptures of the science and pleasure of change-ringing, but deplores the drunkenness which sometimes disgraces the ringer who is *paid* for a wedding-peal, or other joyous event, and in conclusion he says,—

"All endeavours to improve the morality of the belfry must promote the improvement and diffusion of good change-ringing. The main source of dissipation is the money obtained for ringing at weddings. I think it would be a great improvement if the fees paid on such occasions were collected by the church authorities into a permanent fund for the maintenance of ringing, instead of being given directly to the ringers."

In my Practical Remarks on Belfries and Ringers, I have alluded to the evils of Peal-ringing on Sundays. However delightful and poetical may be the thought connected with a cheerful peal on a Sunday morning, every year convinces me more and more that in most cases it is productive of evil. With how many is Sunday an idle day, and when such characters collect about the belfry, (and the sound of the

bells is always inviting,) the more there will be assembled to tempt and to draw off to the public house. Or it may be, in a rural parish, some necessary work has been deferred for the sake of joining in the morning peal, and so the time for getting ready for Church is taken up, and the service is not attended. In those parts of England where it is the regular custom to *ring* a certain time before the service, (as in the North and the Midlands,) it is notorious that few, if any, of the ringers form part of the congregation. On the contrary, when the clergyman walks into the church, they walk out; perhaps, after a long peal, they think they are not quite in a fit trim to appear among their neighbours, though little ashamed to be seen retreating. Surely, therefore, it is the best plan not to allow any ringing for any person or thing on Sundays excepting indeed on the early mornings of Festivals.

In proof of the evil of which I am now speaking, I once received a letter from the son of one of the ringers in my then parish, in which he implored me to use my influence and authority to put a stop to Sunday ringing, recounting in his letter the evil and misery he had witnessed in his father's family, all which had resulted from this practice, and that by my so doing, I should prevent a multitude of sins, and save not one, but many souls from eternal misery.

Another old and most respectable scientific ringer, in the Midlands, has very lately written to me, in which he deplores Sunday ringing. He says,—

"For thirty years and more I have attended the steeple at leisure times, and regularly, inside the church, seldom missed twice on the Sabbath. I have always shown a good example to the ringers. Years back I was tempted to ring one or two long peals on a Sunday, *but it has always been a great sting to my conscience.*"

Hoping that much good will be promoted by the publication of the foregoing,

I am, yours truly,

H. T. Ellacombe, M.A.,

A Member of the College Youths.

Rectory, Clyst S. George, July 1, 1861.

THE ECCLESIOLOGICAL SOCIETY'S DEBATE ON FRENCH RESTORATION.

To the Editor of the Ecclesiologist.

Sir,—Permit me to make a few remarks on the debate upon the "Destructive character of modern French Restoration," by the leading members of the Ecclesiological Society, which took place in Conduit Street, in the month of June.

The writer cannot help thinking that a feeling of disappointment must predominate in the minds of all who advocate the conservative principle in church restoration, when they read the report on this oc-

casion. It was agreed that the destructive principle was rife in both countries, but that if our neighbours were bad, we were not much better. A beneficial result "may" perhaps arise from the mere ventilation of the question, but all external demonstration being abnegated, we have no guarantee that the evil will not continue. Mr. Parker deprecated interference as he observed, "while our principal buildings might be dealt with by the public, in France all cathedrals and public buildings were under the control of government architects, and no one could injure or destroy them, except with the consent of government architects." But does not the whole gist of the question lie in this admission, which proves that the imperial government is cognizable of and accountable for all these inroads upon sound taste and right feeling? If so, "move" the government and you "remove" the evil. The writer does not presume to say in what manner this should be done, but we are warranted in believing from past experience in "other matters," that a remonstrance or memorial from the Institute of British Architects would probably produce an effect. But then we are assured that we are nearly as bad as our neighbours. Perhaps so, but as the chairman, Mr. Beresford Hope, well observed, "where would there be any criticism or censorship in art or literature if no one criticized his neighbours, till he was conscious of self-perfection?" And we are reminded by Mr. Parker that "our principal buildings are dealt with by the public." If so, they must too frequently be treated according to the whim and caprice of individuals, and the only marvel, therefore, is that a good taste should so generally prevail, thanks to the fact that our churches are cared for by the clergy, and not as in France by the municipality. In fact the parish priest is perfectly aware that the building "in no sense" appertains to him. In it he performs the various offices, but he can have no "local" attachments which would lead him to take pleasure in its due renovation. And it may be fairly asked, could the demolition of such a church as that of S. Gilles at Caen, (where the work of destruction is proceeding in full vigour) have taken place in this country without meeting with the strongest opposition? The inhabitants of any town would hardly have permitted one of their principal churches to be thus demolished without a stout and probably an effectual outcry against the sacrilege. But where actual destruction does not take place we see the "ominous boarding" put up in token that "execution is to be done" upon the kings and bishops that adorn the west front of many a cathedral. Mr. Beresford Hope was surely right, therefore, in alluding to "the remarkable recklessness with which architects carried out the work of destruction under the name of renovation in France, occasioned by the want of anything like an architectural feeling among the clergy and laity. In England they heard of odd cases of scraping which were very much to be deplored, but generally there was a strong feeling in favour of proper architecture. If there was anything in a building unusually barbarous the press was down upon it; the country generally now knew styles and dates of churches, and the public press was up to the architecture of the buildings, and upon occasions gave full architectural details of them." It does appear not a little surprising that those remarks, so perfectly just,

should have been without effect in removing the "extreme caution" amounting to "timidity" of the various speakers who addressed the meeting. Mr. White found no seconder in his proposal of a "mutual discussion between the French architects and the members of the Society, as to the best mode of restoring and preserving the monuments of art." There is no reason that we should depreciate our neighbours, who have built such magnificent churches, and whose specimens of ancient stained glass are perhaps the finest that Europe can produce. But the whole of church restoration in France is a Napoleonic idea. "Everything in Paris is *new*. The buildings of ancient kings, princes, and bishops, proud memorials many of them of monarchies, republics, now engulfed in the Parisian maelstrom, are everywhere vanishing from the earth. Some are levelled with the ground, others by a more cruel fate linger under the hand of the 'restorer.' The difference between the two is analogous to that between dying by the guillotine, and dying amid the torments of Ravaillac or Damiens." There is no public opinion, no general taste for the preservation of ancient monuments, the clergy are powerless, the people careless, the government reckless. Destruction and "pretended" conservation stalk through the length and breadth of the land. And yet "we" are "silent" who might without offence induce something of that thoughtful spirit of conservation, which would at least check this annihilation of sacred art.

I remain, Sir, &c.

A Member of the Oxford Architectural and Historical Society.

S. MATTHIAS, STOKE NEWINGTON.

To the Editor of the Ecclesiologist.

Dear Sir,—Since your visit to this church about the time of its consecration, most of the aisle windows have been filled with stained glass.

It will be remembered that the height of the aisles was sacrificed to the clerestory, and that their windows, which are of a peculiar pointed form, are divided into three lights, with alternately a four-foil or eight-foil in the head, and such as you justly described, *Ecclesiologist*, 1853, p. 267, as tracery of a very ungraceful kind.

The glass-painter has rendered the peculiarity of the windows still more conspicuous. His general plan is to place a group in the head, and a full-length saint in each outer light with his head jammed into the foliation of the tracery, while a large space under his feet, as well as the whole centre light, is filled with grisaille and pattern glass. The vacancy beneath the saints' feet makes it appear as though they had all received martyrdom by means of "sus. per coll.," giving a rather incorrect idea of the facts.

Nor is his work more creditable than the design. The colours are generally poor, and much wanting in depth, though pieces here and

there are good; often very deficient in positive colour, and not always well combined. The faces, with a few exceptions, are bad in drawing and worse in colour. The glass is so thin that the wire screen shows through, and would spoil them if possible.

The subjects are as follows: North, 1, Our LORD's Resurrection; SS. Peter and John, and the three Maries; 2. The Entry into Jerusalem on an ass followed by a crowd with palms; SS. Stephen and (?) Thomas; 3. Our LORD seated, apparently refusing the presentation of two fishes by a lad in very tight pantaloons; below, a multitude standing and sitting; but what the design signifies is difficult to say. South, 1. The washing of our LORD's feet; below, S. John the Baptist and Mary Magdalene; 2. The Last Supper, very unsuccessful in the arrangement of colour, if such an idea occurred to the designer; below, four saints, perhaps the Evangelists; 3. The Agony in the Garden, derived from an ancient source; below, SS. Peter and Paul. West, 1. The adoration by the kings and the shepherds; the central group of the Holy Child on the Blessed Virgin's knee, formal—almost Byzantine—but otherwise it is the best window in the church; 2. The Crucifixion, with SS. Mary and John; the rood, compressed into a narrow light, is necessarily much distorted.

You criticized the glass in the east window (p. 269) but I can assure you it is far superior, in every respect, to what has since been added.

I am not one of the ruthless critics who delight in flaying their victims, and I should probably have refrained from my present ungrateful task, but am roused to undertake it in consequence of a project for filling-in the great west window by the same persons as the aisle windows. Now, the west window boasts the peculiarity of a massive buttress occupying the centre, based upon the point of a doorway, and supporting nothing; your description (p. 268) is as graphic as accurate.

The authorities of the church desire it to be a model one, as it is to a certain extent in ritual, and yet with a singular inconsistency encourage the insertion (at an excessive cost) of this miserable stained glass, which would hardly satisfy the deacons of an "advanced" Little Bethel; and actually propose to collect and appropriate £360 for glass for the hideous west window.

I sincerely hope that the designs may be laid before your committee previously to the work being commenced, so that something very different from the present windows may result.

I am, dear Sir,
Yours truly,
A. H.

July, 1861.

[We admit this communication out of respect to our correspondent, whom we believe to be well qualified to speak of the matter. It is some time since we paid a critical visit to this church, so that we are unable to speak from personal knowledge.—ED.]

THE RESTORATION OF BRISTOL CATHEDRAL.

To the Editor of the Ecclesiologist.

Sir,—It may be worth while, though it will afford you no pleasure, to give you some idea of the alterations that have taken place (under the name of "restoration") at Bristol Cathedral.

The plan of the building is doubtless familiar to you, and the old arrangement of seats, organ-screen, and sanctuary. The altar was formerly considerably raised above the nave: it is now lowered to *one* step only. This alteration was effected, it is said, to bring the base of one of the monuments on the north side into view; but it appears to me that this base has had to be increased, *in consequence*, by the introduction of a new chamfer: at all events, it has been extended more than was necessary or correct; and the bases of the three arches along the lower part of the east wall, (of late post-reformation date, which have been retained, and are, to say the truth, more satisfactory than the present new work,) have been elongated too in the most awkward manner. The sedilia have been restored. The sanctuary alone has been repaved: the pattern and materials are such as would disgrace a railway-station, or the show-room of a cheap lath and plaster warehouse; there is no footpace, but the whole space from the *one* step which goes across the entrance to the sanctuary, is laid with plain white, yellow, brown, and blue or green tiles, in mere draughtboard arrangement, and without any pattern tiles.

By the way, some eight or nine months ago, while the work was going on, I recollect seeing two or three heaps of old encaustic tiles, lying in the choir; may I ask what has become of these? why have they not been re-used or preserved for sacred purposes?

The choir monuments have been scraped completely, with the usual results. The modern renovator appears to have been unable to comprehend the foot of one of the angels holding up the mitred head of an abbot or bishop, and has taken away the instep and produced a sort of fringe for the toes. There was a great talk about the Dean's intention to have one of these monuments coloured up again "at his own expense entirely" after its scraping. This was done, (though I have good authority for saying not without questions being asked as to the names of "what the abbot had on," and a display of utter ignorance of common ecclesiology), but the figure came out far richer and gaudier than the Dean had ever contemplated: so the paint was ordered to be removed, and thus the sculpture has had a second dose of the tool. The stalls have been retained with the addition of a row of new desks supposed to tally with the old, but the springings of the tracery placed at different levels. The choir it appears are to be placed at the extreme west end of the stalls. The organ is in the north side under the arches into side chapels; the old Jacobean work being in the main preserved—a luxury when compared with the new choir organ.

Two bays of the choir westward of stalls are unaccounted for; but

at the west end (one bay from the present west wall) is a new stone screen with marble shafts; there are no screens at the sides, nor could I make out definitely whether such things were contemplated, so the appearance of the choir reminds one of a gate to a field, with the hedges taken away.

While in the building I was struck with some immense blocks of stone about 2 ft. 7 in. square, of hideous and ridiculous design; these are for gas standards. The colouring of the vaulting is tame, and the stringcourse round the sanctuary miserable.

It appears to me that the sole object of the new western screen is to keep the *people in*, to mark no distinction between priests and people. As it is, it is a most absurd and unnecessary waste of money, and without the side screens of no use whatever. A better arrangement, it strikes me, would have been to erect a temporary roodscreen at the west end of the stalls (in case of a future rebuilding of the nave) and thus prevented the indiscriminate boxing up of clergy, choir and congregation on *one level*. Such an arrangement would have spared the expense of side screens, and the elaborate one at the west end, increased the accommodation, and allowed a little money towards fitting up the splendid north First-Pointed chapel, now in such a disgraceful condition. (This might well have served for a wayfarer's chapel.) I have no doubt that Mr. Scott, though his name has been freely mentioned, is not responsible for these things.

Yours, &c.,

P. Q.

[Our correspondent will observe that Mr. Scott, at the anniversary of the Ecclesiological Society, repudiated any connection with the actual works carried on in Bristol cathedral.—Ed.]

MERTON COLLEGE, AND MR. BUTTERFIELD.

Our readers can hardly be unaware of a keen controversy, which has been agitating antiquarian circles for some time past; sometimes running over in resolutions, occasionally bursting out into angry letters addressed to daily journals with mighty signatures attached, touching the alterations which Mr. Butterfield proposed to make in Merton College, involving no inconsiderable change in the aspect of that portion of the College which is familiarly known to Oxford denizens as Mob Quad. Strangers will recollect it as the small court bounded on two sides by the L-shaped college library, with its foliated lancets of the 14th, and its picturesque stone dormers of the 17th century, and on a third side by the lofty stone-coved Treasury. Altogether Mob Quad has long enjoyed a unique reputation, both among searchers after the picturesque and architectural students, as the last existing—and in itself piquant—specimen in either university of the collegiate architecture of the 14th century:—of that epoch, memorable in English aca-

demic history, when "houses" had grown into colleges, and the quasi monastic system of the latter institutions had modified the democratic freedom of the old "studia generalia." No change had passed over the buildings at any period later than the heyday of the Caroline post-gothic of Oxford, while the ærugo of antiquity had already assimilated the 17th century addition, which did not affect the plan or the main structure, with the old Plantagenet work. No wonder then that Mob Quad was generally regarded as a sacred inheritance, like Romulus' hut upon the Palatine Mount.

The first reports were palpably exaggerated, and Mr. Butterfield ingeniously demolished them in a letter to the Times. It was not true that he meditated any damage to the Treasury. But still something was in the wind, and the Oxford Architectural and Historical Society came forward with a protest, addressed to the College Corporation, in which, while fully admitting the right of the College to do what it liked with its own, it yet gravely demurred to the exercise of the privilege to the detriment of a monument, which once lost could never be replaced.

We take the real state of the case to be as follows. Merton college demands larger and better accommodation for its undergraduates than it at present possesses, while the rooms in Mob Quad are particularly bad. Mr. Butterfield, having been consulted by the College, has proposed among other changes to take one leg of the L-shaped library—that which runs east and west, and faces Christchurch Meadow—and to rebuild it in a contrary direction, i.e. still running east and west, but jutting out from the other leg to the north, and not as at present to the south. Of course, the Library so altered would internally still look like itself turned round; but Mob Quad would not be old Mob Quad any longer, with one side removed. The use which Mr. Butterfield would make of this removal would be to build a range of rooms in the line of the ancient Library but projected further westward, so as to enlarge the Quad, and to continue the line of the Fellows' Buildings towards Christchurch Meadow.

No one who has taken pains sufficient to appreciate the policy of the *Ecclesiologist* during the many years of its existence will suspect us of any sympathy with Vandalism whether committed from ignorance, with the hope of material advantage, or in the view of fancied artistic improvement. As little can we be accused of heavy obstructive antiquarianism. In fact the *primum mobile* of ecclesiology—of that mixed conservation and alteration of certain old buildings and certain old types of building which is our *metier*—is practical progressive conservatism. The more we work the more we realize the fallaciousness of invariable general principles one way or other; the more we feel that our policy must be eclectic, and every case be dealt with on its own individual merits. To us Mob Quadrangle is but as any other ancient building with a modern use superadded; and so we desire to argue the question of its changelessness or mutability apart from any supposed local religiosity of site. The case on the one hand is that of its peculiar mixed architectural and historical value, and on the other that of the living wants of a rejuvenescent college. We may start with taking for granted that

Mr. Butterfield would not consciously advise the wanton obliteration of an old landmark, nor the Oxford Architectural and Historical Society purposely cramp the growth of a flourishing academic institution. Merton wants more rooms, and the north-west angle of the irregularly shaped lot of ground on which the college stands, a lot of ground now taken up by outbuildings, seems to offer easy facilities for college enlargement; the more so, because Merton has a whip hand over the ground lying between it and Corpus Christi which permits the former corporation to divert the public alley separating the two colleges to a line nearer than the present one to Corpus Christi. Of this north-west lot Mob Quad is the south-easternmost portion, and Mr. Butterfield employs the space which intervenes between it and the aforesaid alley as the site for the rebuilt semi-library and for a portion of that fresh set of rooms of which the residue is to form the west side of the new enlarged Mob Quad. Now at first sight, and without troubling our readers with further details which would not be intelligible in the absence of a plan, we think that this statement of Mr. Butterfield's policy of enlargement shows that it is too clever. His own proof over-proves itself. The ordinary difficulties of enlarging in the direction of your neighbour's premises do not seem to exist in this case, and Merton may spread its tent pegs over the no-man's-land between it and Corpus. Why then not take advantage of such unusual good luck to cover the ground exclusively with new rooms? A little managing, we fully believe, would be sufficient to get in a new quadrangle, without touching Mob Quad. There is ground to turn round half the Library as on a pivot—there is equally ground to keep the Library where it is, and to construct instead a block of undergraduates' rooms. We venture to say that as great if not greater difficulties accompanied the carrying out of the Master's Court of Trinity College, Cambridge, and yet, by universal consent, the Master of Trinity and Mr. Salvin have between them achieved a great triumph in that building, equally picturesque and commodious as it is.

We shall but glance at other suggested solutions. S. Alban's Hall, as every one knows, stands next door to Merton: Alban Hall is at this moment in a state of transition, if not of collapse, from the vacancy of its principalship; while a direct precedent for a transaction has been created within the memory of living Oxonians by the purchase of the original site of Magdalen Hall by Magdalen College, and the transference of the former institution to the buildings of the defunct Hertford College. Halls at Oxford, we need hardly remind our readers, are not corporations, and their buildings are held in trust by the University, except in the one case of S. Edmund's Hall, belonging to Queen's College. Again, the fellows of Merton have a garden large and fine, on which a building might be placed, certainly not to the improvement of that garden, but not necessarily to its destruction, any more than the new buildings of University and Exeter Colleges, or of S. John's College, Cambridge, destroyed the respective college walks. Somehow or other, by a new distribution of the north-west angle of the college lot, by the junction of S. Alban's Hall, or by borrowing a corner of the fellows' garden, we are satisfied that Merton College can find the ad-

ditional room it wants, without tampering with its famous Library or its venerable quadrangle; and we therefore strongly, because calmly, implore both the college and Mr. Butterfield not rashly to take a step which cannot be retraced, for the sake of a benefit which can be gained otherwise, at the cost of disadvantages so palpable, that they who feel them acutely will have a grievance for ever, which may be ignored, but cannot be refuted. Reverence for antiquity is not so excessive a vice in this generation, that it requires to be kept in check by a signal example of demolition in a famous building, and by an architect of eminence. Mob Quad stands alone, and must for ever stand alone till it ceases to stand altogether, as college courts of the fourteenth century are not to be re-created at the will of the archæologist, while additional accommodation for undergraduates is but a question of planning and devising.

It is not an answer to these considerations to urge that the men who built Mob Quad would themselves have had no scruple in demolishing the oldest and most hallowed building in the world, had it stood in their light, or interfered with their plans,—a building even (were it possible) of which Alfred himself had laid the first stone. No doubt they would; and therefore we ought not: simply because Providence, which blessed that age with many intellectual and moral blessings, had not blessed it with the feelings of historical association, and that Providence has in our time created that new sense, as a compensation for what our own generation may have lost in other ways. Addressing Oxford men, we may say—"Its own ἦθος to its own age;"—and we may add, that a good conservative element in the ἦθος of this nineteenth century of ours is the feeling of historical association. Let us, then, respect it everywhere, where we can, consistently with other duties; and in particular at Merton College let us respect it in Mob Quadrangle.

THE NEW FOREIGN OFFICE.

It would be waste of time to say much about the debate in the House of Commons on Lord Elcho's motion, which resulted in a large majority in favour of Mr. Scott's late Italian design. Our readers do not require to be told our opinion of the whole question. We refer to the subject chiefly in order to express our conviction that the result of the division, though greatly to be deplored, is not likely to give a new lease of life to the pseudo-Classical style, or to retard very considerably the onward progress of the revival of Secular Pointed. It is perhaps useless now to speculate whether any more skilful policy on the part of the Gothic school would have defeated Lord Palmerston's opposition; though we cannot but think that our art-dictator might have been more effectually withstood. It is most certain that an enormous obstacle would have been thrown in the way of the Premier's scheme had Mr. Scott firmly declined to prepare that design in the Italian style, which Lord Palmerston exultingly proposes to carry out. We have already expressed

our regret that the eminent architect in question was not better advised. We cannot think that the Foreign Office which is to be built from his designs will add much to his artistic reputation; and we fear that the carrying out of the Palmerstonian inspirations will be to him anything but a labour of love. Let us hope, at least, that this ill-omened meddling with the principles of the rival style will not affect the purity of Mr. Scott's Gothic design.

For a further examination of the question, we refer our readers to the report of the Northamptonshire Architectural Society, by the Rev. T. James, which we reproduce in another portion of this number.

LINCOLN MINSTER, AND THE LAY OF LINCOLN.

The observations made on the scraping of Lincoln Minster, by Sir Charles Anderson and other members, at the last Anniversary Meeting of the Ecclesiological Society, have been made the subject of remark by an excellent local paper, the *Lincoln, Rutland, and Stamford Mercury*, the editor of which is favourably known as an able ecclesiologist. We have pleasure in transferring to our pages the sensible comments of our contemporary: and we cannot help remarking how valuable an aid the provincial press has it in its power to offer towards the proper discussion of such questions as this. When a right feeling is spread abroad in the diocese itself as to the proper treatment of its beautiful cathedral, we shall have no fear of the further destruction of the fabric.

"Richly endowed as the county of Lincoln is with the most beautiful specimens of Gothic architecture, it is not surprising to find that this portion of England possesses also a large school of architectural admirers, whose numbers are year by year increasing with the growth of the general intelligence of its population, and the naturally consequent due appreciation of the higher arts and sciences. In old days such knowledge and such tastes were almost entirely confined to the only well-educated class of the community, viz., its clerical element; but now, fortunately, the laity are equally desirous with the clergy of the present day to acquire and promote not only learning, but also those refined accomplishments which tend so much to promote the pleasure as well as the usefulness of life. Thus from the 11th to the 16th century it was a succession of bishops and ecclesiastics who designed and executed the admirable features of our cathedral church at Lincoln, their architects being usually of their own order, or else deriving much of their professional ability from the studies of their clerical patrons, while the laity more or less supplied the means necessary to carry out such admirable architectural conceptions. But now it is often laymen who take the lead in erecting and repairing churches, laymen who are generally deemed to be the best authorities and leaders of the public taste even with regard to ecclesiastical architecture, and laymen again who administer wholesome rebukes to their clerical friends when they exhibit any want of competence or right judgment as to the treatment of those architectural treasures that have been transmitted to the care of the present generation, and in some cases to their sole guardianship, although only in trust for the public benefit. We have been led to make these remarks from the censure, and we believe the just censure, that has

been passed upon the treatment our cathedral is experiencing by some of the leading architects and most distinguished lovers of architecture of the day, and referred to in our last under the head of 'The restorations of Lincoln Cathedral and the Ecclesiological Society.' It appears that not only one, but two of the first Metropolitan Societies that make architecture their especial study have felt themselves forced to protest loudly and indignantly against the ignorance displayed with regard to the present tampering with the cathedral fabric by its authorities—those societies being 'the Royal Institute of British Architects' and 'the Ecclesiological Society.' Not suffering ourselves, however, to be deceived by long titles, we have been led to ask who are the representatives of those bodies that have thus raised their voices against the doings at Lincoln, because it is only to men of undoubted ability and genius that we are prepared to listen on such points before we accept them as our guides and friendly advisers. Who then were the chief speakers that have condemned the Chapter proceedings at Lincoln? We will select out of their number three professional gentlemen—G. G. Scott, G. E. Street, and J. H. Parker, and three unprofessional ones, A. J. B. Beresford Hope, John Ruskin, and Sir C. H. J. Anderson: these, one and all, have not only condemned what may be termed the *skinning* of the cathedral, but have publicly protested against it *more than once*. But against whose acts have these learned bodies spoken so loudly? Against those of the Cathedral Chapter, consisting of five persons. Of these, two from infirmity are utterly incapable of taking a part in the duties belonging to their position, and two others ingenuously confess that they have no knowledge whatever of architecture. It is left therefore to the remaining one to seize the reins of the capitular government, and to direct the repairs of the cathedral, &c. What then does *he* do with the fabric fund? He does not expend this in necessary and substantial repairs, nor in adding to its beauty, nor in adapting it more fully to the wants of the present day, nor in remitting the miserable system of fees levied from all who wish to see its interior for their study or pleasure; but in spoiling the original beauty of the fabric by tampering with its delicate mouldings and in robbing it of that harmonious hue that centuries had given it, and that centuries can alone replace. We have no objection to one person acting for a company, or a society, or a corporate body, if he is up to the mark: on the contrary, he will probably act for them more efficiently, more economically, and more expeditiously than if all whom he represents should take a part in the fulfilment of their common duty; but if he is injudicious, or incapable, he brings reprobation not only upon himself but upon all whom he has represented, and this becomes of much public importance when the errors he commits are such as produce results that cannot be remedied by wiser successors. In the case alluded to, which may be termed that of 'The Royal Institute of British Architects,' and the 'Ecclesiological Society,' versus the 'Lincoln Cathedral Chapter,' the best Gothic architects, in conjunction with some of the most notoriously talented unprofessional men of taste, have one and all said 'What you are doing to your cathedral is most mischievous, as well as most unnecessary, and such operations, when absolutely called for, require the constant presence of a skilful architect;' while he who is responsible for that 'feeling process' spoken of, and against which we, as representatives of public opinion, very strongly protest, after ordering the same to be carried out, employs *no* architect whatever to watch the works, and, as far as he himself is concerned, leaves the cathedral 'to whistle its lament to the winds' for nearly two years, and in his reply to the protest made by the first architects of the day says, with ludicrous assurance, 'What is being done is the best that could be done.' We presume therefore that Remigius' work in the west front of the cathedral will be scraped down as soon as the rest of it has undergone that destructive process, and that the fresh surface of the same, then exposed to the action of the rains, the winds, the sun, and above

all of the frost, after lying dormant for centuries, will resent that dangerous liberty taken with it by commencing a crumbling process calculated to last for many years to come, and thus to point to the author of the mischief now protested against, long after he has in his own person participated in the same dissolving process."

We do not remember that any of the twenty-one Anniversaries of the whilome Cambridge Camden, and now Ecclesiological, Society, between 1839, and 1860, has ever produced its sacred bard. We therefore hail with the more admiration a poem which has reached us, in a printed form, enshrining in immortal verse, a portion of the debate which illustrated our late anniversary. The poem has come to hand without any indication of author, or printer, place of writing, or place of publication. It must therefore remain among *anonyma*, unless our constructive quære produces a responsive note. We have not learnt that the laureate Close has yet deprived Westmoreland of the honour of fostering that last of the lake poets. We may add that we reprint it *literatim*. We are not responsible for its Latin or its grammar.

LINCOLN CATHEDRAL RESTORATIONS.

" Some gentlemen and architects, who live at home at ease,
Meet once or twice a year to talk about Eccles-
izology; and sit in grave assembly Sessional,
While amateurs applaud and echo some Professional
Who talks about antiquity, and eloquently wonders
How the learned world can bear to see so many blunders,
After some rejoicing o'er the fast decaying beauties
Of most of our Cathedrals, and saying how the duties
Of men in high authority were grievously mistaken;
How some of these old watchmen 'twas very hard to waken;
How others did too much, and others went along
Their own old fashioned way, and all they did was wrong.
How they took in many instances so ignorant and stupid
A view of Archeology, that oftentimes a Cupid
Did duty for an angel, a warrior for a monk,
And really one could hardly find a charming headless trunk,
A baronet jumped up and said, Of all the things I think on
The most atrocious impudence is going on at Lincoln,
But before I say a word, I freely must acknowledge
Of Architecture I have very little knowledge,
Yet listen to the story which I'm going now to tell
Because I know the parties, and love the Church so well.
I have a little influence in my native county
And considering the fact that they're indebted to my bounty
For their first memorial window, I think it is a pity
I've not been flattered by the Chapter, as I have been by the City.
But I'll tell you what they're doing; they've positively brought
A quantity of stone from Yorkshire, for they thought
The quality was better; foolish fellows, not to know
That if Remigius used the Lincoln stone 'twas their duty to do so.
They're scraping too the West Front; repairing it, they say;
I almost think these people see no beauty in decay;
But I can tell them this, that if they scrape a stone
It won't look just the same as if they'd let it quite alone;

And if they should let some alone, and spare a little labour,
One stone will never look exactly like its neighbour,
Sure, scraping's bad enough, but it's absolutely true,
That here and there an old stone has been replaced with new;
And this they dare defend: but their reasoning still is stranger,
'The people passing under were actually in danger:'
As if it signified a farthing how many men were hurt,
Or a Church was worth preserving when they'd stripped it of its dirt,
Shade of Remigius! pardon me the crime
Of owning submissive reverence to time.
I venerate thy work; but yet confess to thee
I have a greater reverence for pure antiquity.
And even if I had the power to restore
Thy workmanship exact to what it was before,
I'd rather see it crumble into ruin inch by inch
Than stretch my little finger to save it at a pinch.
And as for those Capitulars, who call themselves Trustees
Or Guardians of the fabric, I'll give them if they please
A motto for their guidance, cheaper far and easier,
'*Floreat* Rubigo, *ruat* hec ecclesia.'
This was the climax of antiquarian zeal,
And so the worthy baronet concluded his appeal,
And then up rose one Parker, noted in the U-
niversity of Oxford, and he declared how beau-
tifully shattered are the columns of our Churches,
How well they correspond with all our deep researches
Into antiquated ruins. Could we but abolish
The preservation mania of that odious Lincoln polish,
We really might do something towards hastening the fall
Of many spires and towers, columns, walls, and all.
But here the cloven foot was over much exposed
So Mr. Scott of London quickly interposed.
I wish, he said, to see, as much as any man alive,
Dilapidated buildings, that architects may thrive;
Yet in talking of the means we recommend our friends
I think it hardly prudent to say a word about the ends,
Only this I add: as far as my experience goes,
And that's no little way, as everybody knows,
Of all the systems now in vogue there's nothing can compare
With that which some call 'far niente,' others 'Laissez faire.'
Now as to this Cathedral, I suppose you've all been told of it,
I have for many years been trying to get hold of it.
I knew my name stood well in all the great societies,
With Secretaries, Presidents, and different varieties
Of influential men; and glad enough they'd be
To make themselves of consequence by introducing me.
But no, they would not have me, they wanted no such man,
So we tried the other tack—and bullying began.
I wrote a strong remonstrance, but it would have been far better
If I had never sent that stupid saucy letter,
Which professionally inveighed against such havoc and such ruin,
For they answered very coolly, they knew what they were doing;
And somehow they discovered that what they justly call
My wholesale vague abuse was retail after all,
For as I'd never seen what gave me such offence,
My grand opinion dwindled into hearsay evidence.
However, when I did go, I solemnly repeated,
The building had in many ways most shamefully been treated.

There was injury and mischief I said without a doubt,
So general and obvious, I would not point it out,
For I was wise enough to think a sweeping charge convenient,
Particulars you know are often inexpedient.
The scraping all the stone at least could not be contradicted,
But I did not know, between ourselves, the workmen were restricted,
From chipping or from cutting, or as some folks call it 'skinning,'
Nor that every decayed stone, as at the first beginning,
In form and shape and substance was carefully replaced;
But still we may remark upon the barbarous bad taste
Of recklessly disturbing work which has withstood
The lapse of many centuries, and substituting good
Material, but modern, (stick to that objection)
For what has evidently lost original perfection.
We thus can raise a popular and learned agitation,
And if we can't prevent, find fault with restoration,
For I'm a Gothic Architect: and if the Chapter willed it,
Were the whole west front to tumble, I would presently rebuild it.

And now a parting word about the colour: you Sir Charles are right
In telling us Cathedrals never should be bright;
But yet this is a point we must not dwell upon too much,
And though you've handled it so ably, it's one I dare not touch,
For whatever we may say, in point of fact, its curious
That any one should think it lastingly injurious,
And though (don't think me personal, Sir Charles,) some superficial
Observers say the work is spoilt by brightness artificial;
And care not for the masonry if it be but black or grey,
The evil of the colour is an evil for the day.
That is, of course, we don't compute such things by days or by the hour,
But carefully examine that magnificent broad Tower,
That inimitable acknowledged pride and glory of our nation,
And who can say a word against its state of preservation?
We may deeply mourn the loss of accumulated 'scum,'
And we may wish devoutly, the day had never come
For cleansing and repairing, but we must admit the fact
That sixteen years ago or less (I wish to be exact),
The selfsame process was adopted, and the tower bids defiance,
In colour and condition to the criticisms of science.

So ended his harangue: and none presumed to follow,
'Tabule solutie sunt: Lindum servavit Apollo.'"

THE CHRISTLICHES KUNSTBLATT.

The *Christliches Kunstblatt* for April, 1861, contains a ground-plan and a west elevation of the new Protestant church built at Lucerne by the architect, Mr. Ferdinand Stadler, of Zurich. The style is Gothic. The plan comprises a nave of five bays, with two aisles, a very small square-ended chapel raised on four steps, sacristies north and south of the chancel, that on the north side being the basement of a tower, and a small projection at the west end containing an organ gallery. The

chancel is screened off by low walls on each side of the central steps, and a pulpit stands at the north-east angle of the nave, approached by six steps from the chancel platform. The altar is detached. A lettern for Bible reading, catechising, &c., stands in the eastern part of the nave, near the chancel entrance. The architecture, judging by the west elevation, is very poor. The tracery affects a rich Middle-Pointed type; but the angle buttresses, and the attenuated pinnacles in which they terminate belong to a later style. The west gable is of an incredibly ugly Debased form. The string-courses are disposed in a most unskilful manner. The spire is octagonal, rising from the embattled tower between four lofty angle pinnacles. It has spire-lights on the cardinal faces, but the panelling below them is quite destitute of Gothic feeling. A weathercock surmounts the west gable, which has been procured, we observe, from the manufactory of Messrs. Hart and Son, of London.

The same number of the *Christliches Kunstblatt* gives the laws of a new society for Christian art, established in the kingdom of Saxony. We also learn from the "Chronik" at the end, that a Protestant resident at Bologna has purchased the old Palace of Pope Sixtus V., and has fitted up its chapel for "Evangelical" service.

In the June number of the same magazine we observe sketches of two lunettes painted in the church of S. Stephen, Berlin. The subjects are respectively, Our Lord between kneeling figures of S. Mary Magdalene and S. Martha; and Moses, as the lawgiver, between King David and Aaron, the first high priest. The painter's name is Bolte.

THE COLLEGE OF CHRIST CHURCH, BRECON.

Record of the College of Christ Church in Brecon. With Notes and Correspondence thereon between Sir Benjamin Hall, Bart., and the Bishop of S. David's. By the Rev. Jeremyn Pratt, M.A. London: Simpkin. 1861.

In 1846, Mr. Pratt published a short notice of this foundation, with an indignant protest against its decay and spoliation. The state of the chancel of the collegiate church at that date was indeed disgraceful. It had ceased to be used for divine service in 1839, and no prebendary had resided for twenty years. The school lingered till 1845, when that too came to an end. Mr. Pratt now republishes his pamphlet, with additions. He gives large extracts from the warm discussion, which was caused by his exposure of facts, between the Bishop of S. David's and Sir Benjamin Hall, now Lord Llanover; and congratulates himself that good is at last, though very slowly, coming out of evil. Without raking up the old controversy, we may express our satisfaction at hearing that the Ecclesiastical Commissioners have taken steps, and made a grant, towards restoring the church, and rebuilding and en-

dowing the schools. Their scheme of removing Lampeter College to Brecon fell through. Quite agreeing with Mr. Pratt in his hostility to the Ecclesiastical Commission, we cannot endorse his strictures upon Deans, or share his wishes that the office of Dean may be suppressed for the sake of endowing additional Bishoprics. The collegiate church, it appears from the concluding section of the pamphlet before us, has been partially repaired, at the Bishop's own cost; and service has even been said in it for four years, while another church in the neighbourhood was under repair. But still much of the desecration formerly complained of is allowed to remain. Schoolmasters have also been appointed, a temporary schoolroom hired, and measures taken for rebuilding the school buildings. The priory church at Brecon is also said to be about to be restored, under the care of Mr. G. G. Scott. The truth of this case seems to be that the church is not wanted for the population. This does not, indeed, justify its neglect, but it explains it. It is to be regretted that the scheme for removing Lampeter to Brecon, by which a purpose would have been found for the restored buildings, was never accomplished.

S. MARY, CALLINGTON, CORNWALL.

A Monograph on the History and Restoration of the Parish Church of S. Mary, Callington, Cornwall. By the Rev. ÆNEAS B. HUTCHISON, B.D., Incumbent of S. James's, Devonport. Reprinted, by permission, from the Transactions of the Exeter Diocesan Architectural Society.

We have already noticed, among our church restorations, Mr. St. Aubyn's works in S. Mary, Callington, Cornwall. We have now to announce a very agreeable description of the church and its restoration by the Rev. Æ. B. Hutchison. The only fault that we see is that it is printed in an awkward quarto form. The illustrations comprise ground-plans of the church in its former and present state, an interior perspective looking east, a transverse section, and some views of the monuments of Sir Nicholas Assheton and Sir Robert Willoughby. After giving a brief history of the parish, Mr. Hutchison describes the church as follows:—

"Externally the church presents an imposing appearance, being built almost entirely of large granite blocks; and here, beyond re-opening the clerestory windows, (which had been covered by a lean-to roof,) and which form a striking and unusual feature in a church built, as nearly all the Cornish churches are, in the Perpendicular style of architecture, little alteration has been effected. The roofs, however, of both aisles have been renewed and covered with lead. Upon the interior, as was but right, the chief care and attention has been bestowed, and a sum of money amounting to nearly £1000 has been expended.

"This church, (writes Mr. J. P. St. Aubyn,) originally built in 1438, appears to have retained its original form, with the exception of some alterations

of the clerestory roofs and the internal fittings, up to the period when the late repairs were undertaken.

"The church is of uniform Third-Pointed character, consisting of chancel and nave, with a clerestory extending over both; the roofs being of uniform height and character, and not divided from each other by any chancel-arch. The arcade of five arches on the north side, and four on the south, are uniform; beyond are the aisles. There is a south porch, and a west tower. The whole church is constructed of large rough blocks of granite, with polyphant dressings in some cases, and free-stone in others.

"The condition of the building, till lately, was the most miserable that can be well imagined. The slating of all the roofs had completely perished; the flat aisle-roofs had been taken off, and lean-to roofs substituted, thereby blocking up the clerestory windows.

"The tracery and mullions of the windows in most cases were dreadfully mutilated, and in others entirely destroyed, and filled in with sash windows, the glass being of the meanest description. The battlements were much out of repair, and the walls required pointing throughout.

"The inside was still more unsatisfactory; the galleries occupied a space equal to one half of the whole area of the church, and were within seven feet of the ceiling of the aisles. The tower was blocked off from the church, and was the receptacle of all sorts of rubbish. The floors were uneven, in consequence of the burials that had taken place within the church. The pews were mostly square, and were very high. The pulpit was of a cumbrous size, and had a large sounding-board. The plastering was rough and bad, and the ceilings of the aisles were flat and plain.

"Such was the state of the church; and the restorations, as far as they have gone, have been principally confined, on the outside, to the restoring of the nave-roof, and the construction of new flat roofs to the aisles, somewhat, and as near as means would permit, a reproduction of the first roof; these have been covered with lead. The soil on the north side of the church has been removed, as far as was practicable. The inside fittings have been entirely removed, including the galleries; these have been replaced with uniform fittings. The seats are open and low, of Memel timber. The font, of Norman character, has been removed from its position in the north aisle, and more correctly placed against the westernmost pier of the south aisle; and the chancel has been fitted with stalls and subsellæ, for the use of the clergy and choir. Some of the windows have been repaired and re-glazed, the floor levelled and re-laid; the clerestory windows, which are of two lights, have been completely restored and glazed, and the timbers of the roof repaired. The masonry of the granite arcades, which was much mutilated, has been restored, and thoroughly cleansed from accumulated whitewash. Behind the stalls there are parcloses, one used as a vestry, divided by low screens of wood."—Pp. 11—13.

We have no doubt that Mr. Hutchison's paper will be very useful and very acceptable to the parishioners of Callington; and we hope for it a still wider circulation, as the proceeds of its sale are to be devoted to an excellent charitable purpose.

THE ELY CATALOGUE OF ANCIENT CHORAL MUSIC.

A Catalogue of Ancient Choral Services and Anthems, preserved among the Manuscript Scores and Part Books in the Cathedral Church of Ely. Edited by the Rev. W. E. Dickson, M.A., Precentor of Ely. Cambridge: at the University Press. 1861.

The good example which was set by Dr. Jebb, in making a catalogue of the ancient music preserved in the Library of Peterhouse, Cambridge, (which was published in our own pages,) has been soon followed by the zealous Precentor of Ely, at the expense of the Dean and Chapter of that cathedral. We have great pleasure in calling attention to the well-executed catalogue, of which we give the title at the head of this notice. A short introduction informs us that the Music Library at Ely was chiefly collected by James Hawkins, Mus. Bac., organist of the church from 1682 to 1729.

"Appointed to his office in 1682, not many years after the ruthless destruction of Church music books which marked the gloomy period of the Great Rebellion, Hawkins seems to have set himself resolutely to gather together the fragments which remained of the old choir-books, and to preserve from oblivion those compositions which could still be deciphered, by transcribing them with his own hand in score. No doubt the Church had sustained losses which were wholly irreparable. Abundant evidence of this exists in the volumes so laboriously compiled by Hawkins, who often records in the margin his regret at the absence of one or more parts, 'torn out of y^e^ books;' but he has rescued from the ruins a mass of musical matter which contains treasures of the highest value, and which well deserves careful examination and analysis."

We find here a general description of the thirty or forty volumes which contain the MSS., followed by an alphabetical list of the composers' names, and an index of first words, &c. Mr. Dickson remarks that no setting for the *Venite exultemus* is admitted into the collection. We presume that the use of Ely was to chant the Invitatory Psalm to a tone like the Psalms for the day: a good practice, which we fear (as it is not mentioned) no longer obtains there. Then, again, the collection contains two "chanting services" by Hawkins and Kempton respectively. These consist of a single chant, alternating with florid "verses," set anthem-wise. Dr. Jebb observes that this method may still be heard on the Continent; and Sir F. Ouseley reminds us that the famous *Miserere*, by Allegri, is composed on this principle. Mr. Dickson suggests that this was a local use at Ely, introduced probably by John Ferabosco, Mus. Bac., who was organist from 1662 to 1682, and who was probably grandson of Alphonso Ferabosco, an eminent Italian musician.

One of the volumes, containing the Utrecht *Te Deum* and *Jubilate*, is adorned by this ludicrous epigram in defence of Handel, by Hawkins himself:—

" Si cuique homine temerare
Finds fault w^th^ this air,
Who perchance never well understood one;
As Ben Jonson of yore
For his Alchimy swore,
So I vow again 'tis a good one.
J. HAW."

Turning over the leaves, we observe a *Benedicite* by Aldrich, never published, which Sir F. Ouseley thinks worth reviving. Under the Durham responses, we find a curious direction, as follows:—"N.B. The service is more solemn when the Priest reads than when he chants; but then he ought to read distinctly, in the unison of the key, without the least variation of tone." Hence it appears, says Dr. Jebb, "that reading was then understood to include a musical tone, contrary to the unfounded theory of some, who would restrict reading to the ordinary conversational recitation." Further on we find the anthem, "LORD, for Thy tender mercies' sake," which is commonly called Farrant's, attributed to John Hilton, (Mus. Bac. Cantab. 1626, and organist of S. Margaret's, Westminster.) We recommend this little volume to musical libraries; and we may express a hope that the other cathedrals of England will follow this good example.

SEDDING'S CAROLS.

A Collection of Ancient Christmas Carols. Arranged for Four Voices. By EDMUND SEDDING, Precentor of S. Raphael the Archangel, Bristol; sometime Organist of S. Mary the Blessed Virgin, Soho. London: Novello and Masters.

WE gladly welcome this addition to our stock of Carols, which can certainly never become too large. The wide diffusion, and astonishing popularity, of those published under the editorship of Messrs. Neale and Helmore, and of the earlier productions of Dr. Gauntlett and Dr. Rimbault, are a sufficient indication of the sympathy of members of the existing English Church with the ancient and Catholic practice of Carol singing. Mr. Sedding has performed his task of editing and arranging nine old Carols with much judgment and skill. Five of these are of English origin, and comprise the well known, "The first Nowell the Angel did say," and "A Virgin most pure." These melodies as well as the others are clothed with a regular four-part harmony, in which respect they excel Dr. Rimbault's arrangements. The third Carol is a very solemn though of course quaint composition in G minor. Nos. 4 and 5, in the same key, are perhaps less taking than the three former, but still well worth printing. Nos. 6, 7, and 8 are French "Noëls," of which the first—in A minor—is remarkably effective. The melody does not appear to be very ancient. Nos. 7 and 8, in A minor and D minor respectively, are solemn, but of a less popular character than the rest. The C sharp in the first bar of No. 7, is

surely a mistake. The last Carol is the Dutch one, which we printed in the "Ecclesiologist" for February, 1856. The harmony is different from that quoted by us from M. Alberdingk Thijm, but we do not think it inferior.

The words of the Carols are ancient with the exception of the three French "Noëls," for which excellent English lines have been written by Mr. Neale, Mr. F. G. Lee, and Mr. W. Morris.

We must not forget to notice that Mr. Sedding has furnished an instructive preface to his work. He pleads earnestly for a systematic encouragement of Carol-singing on the part of capitular bodies, whose practice in this, and other matters, of even more importance, is too apt to be in an inverse ratio to their opportunities.

SARUM SERVICE BOOK AT ABERDEEN.

To the Editor of the Ecclesiologist.

Dear Sir,—Having recently had an opportunity of examining a manuscript Sarum Service Book in the Library of the University of Aberdeen, I trust you may consider a brief description of its contents of sufficient interest to appear in the *Ecclesiologist*.

The volume, which is folio in size, and upon vellum, contains 306 pages, very carefully written, and beautifully illuminated. On the fly-leaf is inscribed in a handwriting of the seventeenth century, "Officium Secundum Ecclesiam Sarum;" while below—in a more modern hand, —"This MS. copy of the Salisbury Missal was bequeathed in 1714, by Bishop Burnett, to the Marischal College," and "written about 1400 A.D." Your readers will see at once from the contents that it is not a missal, but that the earlier description is the more accurate.

The book opens with a Calendar, after which follows a long notification of an indulgenced prayer, crossed over in ink. The first whole page illumination represents God the Father throned as a Pope, holding the Crucifix, over which broods the symbol of the Blessed Paraclete. The border is most elaborate, and contains a shield with the following arms:—vairée d'or et d'azur, on a chief of the latter, three estoiles of the first. The second full page illumination is at page 5, and represents S. Michael overcoming the Devil, while on the following page are representations of SS. Michael and Gabriel. At page 7 is a figure of S. John the Baptist. At page 8 the Blessed Virgin is shown illuminating a scroll. Then follows the Martyrdom of S. Thomas of Canterbury, S. George and the Dragon, S. Nicholas, S. Christopher, S. Anthony, S. Anne instructing our Blessed Lady, S. Mary Magdalene, S. Katherine, S. Margaret, S. Barbara, and S. Bridget,—all most beautifully drawn and displaying very considerable artistic merit as regards colour. Then come certain prayers to the Three Persons in the Ever Blessed Trinity—the letter O containing three religious in black habits saying office, the letter D containing the

Crucifixion and the Conversion of S. Longinus, and a second letter O, the Nailing to the Cross.

In apparently a different hand and style, the letter S with Mary and the Holy Child, introduces the Lauds of the Blessed Virgin—Ave regina, misericordia, vita, dulcedo et spes mea.

> " Dulcedo dulcedinis fructus benedictus
> Ventris tui Virginis agnus Dei dictus
> Cujus unde sanguinis homo derelictus
> Lotus labe animus est et demon victus."

Then come the Joys of Mary, beginning with the letter V. enclosing the Virgin and Child, with an angel in red alb, offering a flower. And then a hymn:

> " Ave mundi spes Maria
> Ave mitis, ave pia,
> Ave plena gratia,
> Afflictis da solacia,
> Ave Virgo, Mater Christi,
> Te que sola meruisti
> Esse Mater sine viro,
> Et lætari more miro,
> Angelorum imperatrix,
> Peccatorum consolatrix," &c.

Then follow the Seven Joys of Mary, as recited by S. Thomas of Canterbury, together with the Litany of S. Bernard to Mary.

At this point the Psalter commences.

At the first Psalm the letter B contains a representation of King David kneeling before an altar, and playing upon the harp. At the Psalm *Dominus illuminatio mea*, in the letter D, is David praying on the ground, with the Eternal Father revealing Himself to him in heaven. At the Psalm *In custodiam*, David is represented as an old man leaning on a staff, with Almighty God appearing. At the Psalm *Quid gloriaris*, David is seated upon a throne addressing a fool in a particoloured dress. At the Psalm *Dixit Dominus* a fool is straddling over a stick. At the Psalm *Salvum me fac Deus* David is swimming upon his back in the sea crowned, God Almighty appearing above and blessing him. At the Psalm *Exultate Deo* he is represented playing upon bells with a stick, the bells being suspended round a hoop. At the Psalm *Cantate Domino canticum novum*, there is a most remarkably beautiful illumination representing seven priests in surplices and copes, chanting before a long stall-like desk. At the Psalm *Domine exaudi*, David is sorrowing, pointing with his left hand to himself, while the Almighty appears. At the Psalm *Beati immaculati*, he sees a vision of Moses with the two tables of the law. And the Psalter ends at page 218. Then follow the Canticles, *Te Deum*, *Benedicite*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and *Quicunque Vult*, after which stands the Litany of the Saints. Between the names of S. Clement and S. Sixtus the name of S. Thomas of Canterbury is erased. The following amongst others are invocated:—SS. Kenelme, Swithen, Chad, Oswald, Cuthbert, Petronilla, Frideswide, Walburgis, Etheldreda, Cuthberga, Sexburga, Mlburga, and Osyth.

Then, after the Lesser Litany, are special commemorations, as fol-

lows: For those in trouble, for fair weather, for those journeying or sick, and in time of war.

Then comes the Office of the Blessed Virgin Mary, commencing at page 237, "Secundum usum et consuetudinem Sarum." The letter D, at page 237, represents the Annunciation; the same letter, at page 239, the Visitation. At page 243, the Collect of S. Thomas the Martyr is erased. The letter D, at page 248, *Ad primam*, is cut out altogether, one of the few losses in the book. *Ad tertiam*, page 249, is represented the Angels appearing to the Shepherds. *Ad Sextam* the Three Magi. *Ad Nonam* the Presentation in the Temple. *Ad Vesperas* the Slaughter of the Innocents, while the initial letter *Ad Completorium*, is gone.

Then follow, at page 256, the Seven Penitential Psalms, the letter D containing a representation of the General Judgment. Our Blessed Saviour is seated on a rainbow, with His foot on the earth. On either side angels, painted blue, are blowing trumpets, while below the graves are opening, Hell being represented as the mouth of a fiery dragon.

After this comes the Office for the Dead, with the representation of a funeral service. The bier stands before an altar vested in purple, where at one end is a lectern, where three Priests—one in a purple, and two in blue copes—are chanting. On one side there are five hooded mourners in black, while on either side stand four large wax tapers. At page 263, Incipiunt commendationes animarum. In the letter D is represented the souls of the righteous taken up by two angels in a sheet to God, surrounded by winged cherubims.

After this comes a Prayer, and the Psalter of S. Jerome, that saint being represented writing in the letter V.

At page 273, there is a prayer cut out, while on the same page occurs a representation of the Entombment. At page 276, stands a Rhythmical Hymn on the Passion of our Blessed Saviour, and *Te Deum*. Then follows, page 285, a commendation of one's guardian angel for Vespers, a Prayer for Holy Week, and the Litany of the Passion with Devotions for the same. Thus the book ends.

I should conclude, from the general character of the work, that the MS. was executed about the year 1420. The coat of arms already given may afford some clue either to the scribe or the original owner. Perhaps some of your readers may be able to render information upon this point. There can be little doubt, I imagine, that the book was *not* originally used in the ancient Scottish Church, but that it was brought to Aberdeen, after Burnet's decease, who, as the fly-leaf declares, left it as a legacy to Marischal College. Possibly it may have come from Salisbury, and if so, from its size and character, very probably belonged to the Cathedral there. It is now carefully preserved, with other rare and curious MSS., which the University here possesses.

Apologizing for the length of my letter,

I remain, dear sir,

Yours most faithfully,

Frederick George Lee.

Fountain Hall, near Aberdeen,
July 13, 1861.

MEMORIAL CHURCH AT CONSTANTINOPLE.

Our last number contained, copied from Mr. Beresford Hope's *English Cathedral*, the plan of this church by Mr. Burges, in the reduced form which the committee had adopted for its construction, as well as that by Mr. Street, of his proposed church on an unreduced scale as tendered in the competition, a difference which we omitted to note. The whole question of the church has since been reconsidered by the Building committee, which has been reinforced by the addition of Mr. Fergusson and Mr. J. G. Talbot in place of Professor Willis, whose retirement we note with regret, and the plan has been modified by the substitution for the most western bay of the nave of an architectural open narthex, similar to that of S. Germain l'Auxerrois. This change will not diminish the ground area of the church, while, of course, it will reduce its internal length, not disadvantageously as far as the comparative height of the building is concerned. There will still be room enough we fear for any probable congregation, and the accommodation of ample external shade will be given to the native attendants who may be as requisite for the service of the worshippers as they would be undesirable loungers inside the building. The details of the whole design have been reconsidered and modified in a rather more northern spirit than those which were originally adopted. In one respect the altered design is notably improved. Previous to the late revision the upper story consisted of what could best be described by the inconsistent term—blank clerestory. Now it is modified into a very ingenious combination of clerestory and triforium, the inner plane of the wall to the church forming a triforial gallery, while enough of the upper portion of the outer plane is to be glazed for admitting light and air, but not heat into the building. The eastern ambulatory, the most characteristic feature of Mr. Burges's design, is still retained.

ECCLESIOLOGICAL SOCIETY.

A Committee Meeting was held at Arklow House, on Thursday, June 13, 1861. Present: A. J. B. Beresford Hope, Esq., President, in the chair; E. Akroyd, Esq., J. D. Chambers, Esq., F. H. Dickinson, Esq., the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. H. L. Jenner, the Rev. J. M. Neale, T. Gambier Parry, Esq., the Rev. J. H. Sperling, R. E. E. Warburton, Esq., and the Rev. B. Webb.

Letters were received from Sir Francis Scott, Bart., W. W. E. Wynne, Esq., M.P., the Rev. George Ainslie, the Abbé Xavier de Montault, Sir S. R. Glynne, Bart., W. Butterfield, Esq., J. Clarke, Esq., R. J. Johnson, Esq., E. S. Grindle, Esq., the Rev. T. Hill, and the Rev. D. Morgan.

J. Pritchard, Esq., of Cardiff, was elected an ordinary member.

It was agreed to exchange the *Ecclesiologist* regularly with the *Repertoire Archéologique d'Anjou*, and with the French journal called *La Paroisse*.

A letter having been read from Miss Agnes Blencowe, respecting the expediency of some good embroidery being prepared for the International Exhibition of 1862, it was agreed that she should be requested to work, by the aid of the Ladies' Ecclesiastical Embroidery Society, a frontal for S. Paul's cathedral, to be designed by Mr. Bodley. The cost was guaranteed by the committee; and a special subscription for this purpose was begun by some of the gentlemen present. The President, Mr. Dickinson, Mr. Warburton and the Rev. B. Webb were appointed a sub-committee for arranging the matter with the Dean of S. Paul's.

It was also agreed to authorise the secretary to make application, on behalf of the Society, for a space 25 feet square in the International Exhibition of 1862, on the understanding that the President undertook that all the space not wanted by the Ecclesiological Society should be made use of by the Architectural Museum. It was suggested that the frontal worked by Miss Blencowe for Ely cathedral should be exhibited.

The annual report of the Society was then read and approved, with additions; and the report of the sub-committee for music was also approved.

Mr. White met the committee, and exhibited his designs for the restoration of Newland church, Gloucestershire; for the restoration of Torrington church, Devonshire; for the restoration of Beaminster church, Dorsetshire; for the restoration of Stockleigh Pomeroy church, Devonshire; for the restoration of the sanctuary of Modbury church, Devonshire; for a porch for South Benfleet church, Essex; for a new chancel to Little Wolston church, Bucks; for the restoration of the rectory-house at Dartington, Devonshire; for schools at Oving, Bucks, and Chacewater, Cornwall; and for new parsonage-houses at Stanhoe, Norfolk; Elsted, Surrey, and Milcombe, Oxfordshire.

Mr. Bodley met the committee, and exhibited his designs for the new church of S. Martin-on-the-Hill, Scarborough; and for a new mission-church, at Delhi. The proposed frontal for S. Paul's cathedral was also discussed.

Mr. W. M. Fawcett, B.A., of Jesus college, Cambridge, met the committee, and exhibited the architectural plans, drawn by himself from the sketches and measurements of the Rev. W. F. Witts, which are to illustrate the forthcoming work by the Rev. George Williams on Georgian and Armenian Ecclesiology.

Mr. Slater met the committee, and exhibited his designs for the new font just finished for Lichfield cathedral; for an altar-table (to be offered to Chichester cathedral); for the restoration of Stapleford church, Wiltshire; and for new schools at Etchingham, Sussex.

The committee also examined Mr. Clarke's designs for some almshouses at Boddington; and a perspective view of the interior of his new church, designed for Point de Galle, Ceylon.

They also examined Mr. Norton's designs for new churches at Chelwood, Somersetshire, and Roydon, Norfolk; for a chapel of ease at Buckfastleigh, Devonshire; for the restoration of Aller church, Somersetshire, and Kilton church, Somersetshire; for new schools at Disserth, Radnorshire, and at Wonham Lodge, Surrey; and for new parsonages at Magor, Monmouthshire, and Sherfield-on-Loddon, Hampshire. They also examined his drawings for a new altar at S. John's, Paddington, and a perspective view of a proposed new church at Bedminster, near Bristol.

The Rev. J. M. Neale announced his intention of visiting the east of France, and requested the help of the committee in any expenses to which he might be put by his search for unedited sequences.

The Committee then adjourned for the Anniversary Meeting.

The Twenty-second Anniversary Meeting[1] of the Society was held on Thursday evening, June 13, in the gallery of the Architectural Union Company, 9, Conduit Street, Regent Street, when there was a very numerous attendance, including ladies. Amongst those gentlemen present were Mr. Beresford Hope, President (who occupied the chair), Sir Charles Anderson, Bart., the Rev. Sir Henry W. Baker, Bart., the Hon. and Very Rev. the Dean of York, Mr. G. Gilbert Scott, R.A., Mr. G. E. Street, Mr. J. G. Talbot, Mr. J. H. Parker, Mr. W. C. Luard, Mr. F. S. Gosling, Mr. M. H. Jenner, Mr. J. Masters, Mr. T. Gambier Parry, Mr. J. F. France, Mr. Robert Smith, Mr. Robert Kerr, Mr. W. Slater, Mr. J. P. St. Aubyn, Mr. John Ruskin, Mr. Joseph Clarke, Mr. B. Ferrey, Mr. E. Akroyd, Mr. W. M. Fawcett, Mr. W. White, Mr. C. C. Nelson, Mr. R. J. Johnson, Mr. J. P. Seddon, Mr. G. F. Bodley, Mr. S. S. Teulon, Mr. R. P. Pullan, Mr. N. Lavers, Mr. R. E. E. Warburton, the Revs. J. Sharp, J. H. Sperling, T. Helmore, S. S. Greatheed, W. D. Morrice, B. Webb, H. L. Jenner, H. J. Matthew, J. M. Neale, Mr. Waterton, Mr. Hugh Parnell, Mr. J. L. Pearson, &c.

The President, in opening the business of the meeting, remarked that the present was the twenty-second anniversary of the Ecclesiological Society, which began at Cambridge as the Camden Society, and had ultimately assumed a metropolitan character. He did not suppose any one required to be told what was the peculiar character of the Ecclesiological Society. It existed for the cultivation of art in its sacred relations to religion; but, at the same time, it pursued art for its own sake, as well as in its relations to that which hallowed all art. The work which had been done within the last twenty years required not to be told to them, but they might fairly consider what share their society had had to do with that work; and he believed that in the artistic history of the nineteenth century the Ecclesiological Society would not be forgotten. They had held their anniversary meetings in several places in London. They had held them in two schoolrooms,

[1] We are indebted for this report of our anniversary to our excellent contemporaries the *Builder* and *Building News*. It is compiled, with some corrections, from those two journals.

also in the Adelphi, and once in Store Street, then in the famous cockloft in Canon Row, and more recently at that pleasant place, which might be treated either as town or country, the Museum at Brompton. The present was the second year they had met where they were then assembled, and the large numbers that had come to greet them on both occasions showed that they were right in coming there, and that in that respect they had made a salutary reform. Last year the Society attained its majority there, in the gallery in which they were then assembled in Conduit Street, where he hoped they should often be able to assemble, through the kindly feeling existing between its authorities and themselves. They had that night a good deal of business before them, and, amongst other things, they had to elect officers; but that generally did not occupy much time, although he remembered an occasion which occurred about sixteen years ago, when he hurried down to Cambridge to attend a contested election. Then there was to be presented a report, in which topics were thrown out which the committee were desirous should be fairly debated by the gentlemen present to the top of their content. After the report had been disposed of, it was usual now, instead of having papers read, to have a debate on some subject previously propounded; and the debate for that night was on the destructive character of modern church restoration in France. There were in the gallery that night an unusually interesting collection of objects contributed by their friends, including plans of churches in an hitherto undescribed country, Georgia, contributed by Mr. George Williams and Mr. Witts, who had travelled in Georgia last year, and under whose superintendence the plans had been prepared by Mr. W. M. Fawcett, of Jesus College, Cambridge. Mr. Johnson had contributed a most beautiful portfolio of measured drawings of French churches, which he would be happy to submit to the inspection of any one. Then there was a box containing drawings of the ruins of Iona, lent by the Bishop of Argyll; and Mr. Gilbert Scott had brought with him two Saxon balustrade capitals of the thirteenth century, which had been used for vaulting-ribs, dug up at Dover, in the immediate vicinity of the old Saxon church, and which, no doubt, formed a portion of the building at one time. He hoped that, when the meeting was over, all those who desired to inspect those different articles would do so, as they lay on the table for the amusement and information of all present. He would now call on the secretary, the Rev. B. Webb, to read the annual report.

"On meeting the Ecclesiological Society, on this its Twenty-second Anniversary, the committee has to congratulate the members on the steady and satisfactory progress of the principles, for the support of which we are embodied, during the past year.

"Friendly relations have been maintained with the Oxford Architectural and Historical Society (which, with its change of name, has also extended its field of operation), the Cambridge Architectural Society, the Northamptonshire Architectural Society, the Exeter Diocesan Architectural Society, the Worcester Diocesan Architectural Society, and the Leicestershire Architectural and Archæological Society.

"The committee has been in communication with several foreign ecclesiologists, including Herr Reichensperger, of Cologne; M. Alberdingk Thijm, of Amsterdam; and the Abbé Xavier de Montault.

"The recent decease of Mr. Woodward, who was associated with Sir Thomas Deane in designing the new Oxford Museum, must be chronicled as a very severe loss to the architectural profession.

"The *Ecclesiologist* has been published regularly through the year. Our thanks are due to the contributors: in particular to the authors of valuable papers on Ecclesiological Progress on the Continent, on late Architectural works in Oxford, on the Ecclesiology of Cambridgeshire, on the Churches of Rutlandshire, on Early Ecclesiastical Buildings in Paris, on the Re-arrangement of S. Paul's Cathedral, on Bell Inscriptions, and on Bell-Ringing, and on the Nottinghamshire Choir Festival. The Series of Sequentiæ Ineditæ has been continued. The papers, by Mr. E. A. Freeman and Mr. Burges, on the Waltham Abbey Controversy; by Mr. Le Strange, on the Application of Colour to Architecture; by Mr. G. M. Hills, on Inisclothran and other Island Churches in Ireland; by Mr. Burges, on Florence; and by Mr. Bodley, on Church Restoration in France, must also be gratefully acknowledged. The latter paper has suggested the subject for the discussion announced for this evening. We have also to thank the reviewer of M. Reichensperger's Modern German Pointed Architecture, and the gentlemen who have carried on the controversies respecting Architectural Development, Natural Colour as applied to Architecture, the Restoration of Hexham Church, and the Method of Dividing the Psalms for Chanting.

"It will be remembered that the committee was instructed at the last anniversary to memorialize the Incorporated Church Building Society against the rule adopted by that body with respect to refusing grants to any churches that were fitted with moveable chairs instead of fixed seats. Such memorial was duly prepared and forwarded; and a sub-committee of the Incorporated Society Committee was appointed to consider and report upon the subject. No further communication having been received, the secretary was requested to ask whether any determination had been arrived at. The following letter, from the Rev. George Ainslie, will inform the Society how the question now stands.

"7, *Whitehall*, (*S. W.*,)
"*May* 21*st*, 1861.

"Dear Mr. Webb,—I am unable to furnish any very definite or satisfactory reply to your note of the 17th, respecting the report of the sub-committee on grants to 'churches furnished with moveable chairs.'

"It is true that they made a report at the meeting in July last, suggesting that 'the expediency to make such grants is a question which may be more properly decided by the general committee than by a sub-committee,' and contenting themselves with two or three desirable conditions for their guidance. It was then, on the motion of the Bishop of Oxford, 'resolved, that the report of the sub-committee on chairs be referred to the Board at the meeting in *February next*;' and when February came, and a 'letter was read from the Bishop of Oxford, expressing his regret at being unable to attend the meeting,' it was 'resolved that the report of the sub-committee be not now brought

forward, and that the consideration of it be deferred till some future day, on the appointment of which it shall be left to the Lord Bishop of Oxford to decide.'

"I am afraid I cannot do more than give you this dry statement of proceedings; and remain, with all good wishes,

"Yours very faithfully,

"GEORGE AINSLIE, *Secretary.*

"The Rev. B. Webb,
"Hon. Sec. Ecclesiological Society,
"Sheen, Ashbourne."

"A memorial has recently been addressed from the committee to the Institute of British Architects, inviting that body to interpose with the authorities in France in reference to the destructive character of modern French restoration. No reply has yet been received to this paper.

"The colour prize offered by the Ecclesiological Society, in connection with the Architectural Museum, was competed for by seven candidates. Of these, Mr. Simkin, the first prizeman, and Mr. Harrison, the second prizeman, of the preceding year, were considered equal: and, accordingly, the committee added two guineas to Mr. Beresford Hope's second prize of three guineas, so that each prizeman might receive the full amount of five guineas. The subject for the colour prize of next year is an angel in high-relief from a spandril in the north transept of Westminster abbey.

"The Committee beg to offer their congratulations to the Architectural Museum on the conclusion of its protracted negotiation with the Committee of Council on Education, and earnestly trust that the Museum may long fulfil with honour and credit its important part as a practical school of architectural art and detail.

"The committee see with satisfaction that the fund for endowing a Travelling Studentship as a Pugin Memorial has already reached the sum of more than a thousand pounds. But at least half as much again is required. The Carpenter Memorial committee have devoted to this fund the small balance which they had on hand. It had been wished, in case the Carpenter Fund had reached a sufficient amount, to found a prize or scholarship with the residue after paying for the memorial window.

"The satisfactory progress of the Ladies' Ecclesiastical Embroidery Society must be mentioned. It is hoped that a good specimen of the workmanship of these amateurs may be prepared for the Exhibition of 1862, as members of the committee have guaranteed the contingent expenses of a frontal to be offered to some English cathedral. The Architectural Exhibition of the present year contains some specimens of an effective method of *appliqué* needlework, as used for decorating the choir of Cologne cathedral, from the cartoons of M. Ramboux. These were brought from Cologne, by Lady Mildred Beresford Hope; and may be compared with some specimens of a very similar kind of needlework, invented independently by Mr. Bell, which are hung beside them.

"The continued prosperity of the Arundel Society is a matter for

congratulation; and the committee would urge the support of the subscription begun by the Arundel Council with a view to obtain accurate copies of some of the perishing frescoes of Italy—especially those in the two churches of S. Francesco at Assisi.

"The unfortunate fall of the spire of Chichester cathedral, during the severe gale of February last, is a matter which demands a special notice on this occasion. It is a great satisfaction to the committee that Professor Willis has shown clearly that Mr. Slater, the architect in charge of the structure, was not to be blamed for this accident. The spirited resolution of the authorities to rebuild the spire, at a cost of £50,000, deserves the warm support of all lovers of our ancient churches. It is a subject for legitimate congratulation that about £30,000 has already been raised in the diocese. Whether or no it is desirable to rebuild the structure in exact imitation of the fallen tower and spire is a fair matter for controversy. The subject has been opened for debate in the last number of the *Ecclesiologist*. It cannot be doubted that there is sufficient architectural skill at the present day to rebuild the spire of Chichester with the same general proportions, but with improved and consistent architectural detail.

"It is not easy to speak of the question of the Foreign Office. It is in our opinion greatly to be regretted that official pressure should have induced its distinguished architect to prepare a design in the Italian style. It is to be hoped that the House of Commons will even yet refuse the dictatorship of the Prime Minister in this question of art. It is hardly needful to add our own voice to that protest which is now unhappily as ineffective as it is strong and universal against the extraordinary ugliness of the gigantic building for the coming Exhibition of 1862.

"The ecclesiological books of the past year must now be noticed. The Bishop of Llandaff's Monograph of his Cathedral, and Murray's Handbooks to the Southern Cathedrals of England, are the most important. A Travelling Bachelor of the University of Cambridge, Mr. Okely, has published a careful volume on the Christian Architecture of Italy. The lecture delivered at Cambridge last year by our own president, before the Architectural Congress, has expanded into an important and instructive volume, under the title of 'The English Cathedral of the Nineteenth Century.' A good translation, by Mr. Macdermott, has been published of M. Viollet Le Duc's Military Architecture of the Middle Ages. Mr. Hewitt's elaborate work on Ancient Armour has been completed by the appearance of the second and third volumes. An exhaustive work on the Monumental Brasses of England, by the Rev. H. Haines, has appeared. Mr. Westlake's Series of Illustrations of Old Testament History has advanced, but not with regularity. Mr. J. S. Walker has announced a series to be called Architectural Sketches in Worcestershire; and Mr. R. J. Johnson contemplates the publication of a beautiful Series of original sketches from large and small churches in the Ile de France. In the department of ritualism we have to notice Mr. Greatheed's 'Ferial Plain Song for Holy Communion.' The long-expected edition of the Sarum Missal, under the care of one of the members of our committee, has made such progress that a first volume will be published almost immediately. Mr. Neale's Ecclesiological

Notes on Dalmatia, and Mr. George Williams' work on Georgian Churches, may soon be expected.

"We proceed to enumerate the chief architectural works of the year. Of new churches, that of S. John Evangelist, Sandbach, by Mr. Scott, has been finished. Mr. Butterfield's fine church of S. Alban, Baldwin Gardens, and Mr. Street's equally original church in Garden Street, Westminster, approach completion. Both these churches are to receive decorative painting of a high order. Mr. Watts has undertaken the space over the chancel arch of the latter. Mr. Bodley's design for All Saints', Cambridge, will be a great ornament, when carried out, to that University town. The same architect has designed a noble church for S. Martin's on the Hill, Scarborough. Mr. J. L. Pearson has designed a very remarkable church for S. Peter's, Vauxhall. Mr. Gibson's extremely elaborate church of S. Margaret, Bodelwyddan, Denbighshire, has been consecrated. Mr. R. K. Penson has completed the meritorious church of S. Mark, Wrexham; and small churches, by Mr. Street, at Denstone, Staffordshire; and by Mr. Burges, at Fleet, Surrey, are very noticeable. Mr. R. Brandon's church in Windmill Street is making progress, and Mr. Johnson's church of S. Luke, at King's Cross, has just been consecrated. Kilmore cathedral, by Mr. Slater, has been consecrated since last anniversary. All Saints, Kensington, by Mr. White, has been, after some years of delay, finished and consecrated; but the completion was entrusted to another hand.

"The memorial church at Constantinople, by Mr. Burges, is, it is hoped, at last to be put in hand. The design for Brisbane Cathedral, by the same architect, must be noticed as an able adaptation to a semi-tropical climate. It has been described at length in the *Ecclesiologist*. Mr. Clarke has designed an important church for Point de Galle, Ceylon, in which he provides for a tropical climate as tempered by the sea breeze. A design, by Mr. Bodley, for a Mission Church at Delhi embodies the speluncar principle with great felicity. The spacious church of S. Andrew, at Singapore, built upon the plan of Netley Abbey, is approaching completion, and will, the committee hope, soon be consecrated as the cathedral of a diocese which will include the present one of Labuan. The consecration of Sydney cathedral cannot now be far distant.

"M. Statz's stately cathedral, designed for Linz, in West Austria; his church at Aix-la-Chapelle, which must now be completed; and of S. Maurice, at Cologne; and M. Zwirner's church at Mulheim, near Cologne; the fine large Pointed church of S. Andrew, Bayonne, by M. Durand; and a good church at German's Town, Pennsylvania, by Mr. F. C. Withers, are the chief foreign works which have come under the notice of the committee during the past year. The *Ecclesiologist* has also described M. Grigny's pretentious but unsatisfactory First-Pointed church of Notre Dame, Geneva.

"The revival of the Pointed style in Germany, in both Communions, seems to be an established fact; and each has a literary organ devoted to Christian art. Judging, however, from the illustrations of the *Christliches Kunstblatt*, Pointed architecture has not been very successfully practised among the Protestant bodies.

"Our own great works of church restoration proceed steadily. Lichfield cathedral, under Mr. Scott; Hereford cathedral, under the same architect; Bristol cathedral, under Mr. Pope; Durham, under Mr. Robson; Worcester, under Mr. Perkins; are in full progress. The works at Ely cathedral, in the octagon, under Mr. Scott, are to be soon begun. Those in Chichester cathedral, under Mr. Slater, are unfortunately suspended, through the lamentable accident already noticed. The partial restoration of Limerick cathedral, under Mr. Slater, has been completed. The great works in S. Paul's cathedral are in progress, including the design for the baldachin; and that church has just received its first instalment of painted glass. The long-deferred restoration of Great S. Mary's, Cambridge, is at last, we understand, to be taken in hand. Mr. Street has restored beautifully one of our finest parochial churches, that of Stone, Kent, which he imagines to have been designed by the same architect to whom we owe the First-Pointed parts of Westminster abbey. The well-known church of Cobham, in the same county, has been restored by Mr. Scott. The same architect has still in hand the restoration of the magnificent church at Nantwich, Cheshire. The curious Anglo-Saxon church of Deerhurst, Gloucestershire, is being conservatively repaired by Mr. Slater. Further works in the Temple church, and in particular a renovation of its western porch, are in contemplation, to be carried out by Mr. St. Aubyn. Two curious re-castings of bad churches of the last age have come before us: the transformation of Sunbury church, Middlesex, into a very ornate mixed design, by Mr. S. S. Teulon; and the re-casing of Hoddesden church, Herts, by Mr. Burges. The re-arrangement of S. Philip's, Clerkenwell, by Mr. Butterfield, is another example of such an experiment.

"It is seldom that we have now to express regret at the unintelligent restoration of ancient buildings. But our pages have had to record the unfortunate destruction of the ancient levels, and of the eastern crypt, of Saffron Walden church; and we hear with regret that the same architect, Mr. Hussey, has taken in hand the fine church of S. John, Chester. The Guesten Hall of Worcester has not yet been sacrificed, and we trust that it may be ultimately saved. The half-timbered Town Hall of Hereford has not been so fortunate, having been levelled by a Vandal corporation, which proposes to commemorate the feat by erecting a huge clock-tower on the spot.

"The cathedrals of Liege, Mentz, Le Mans, Laon, Metz, and Amiens; the churches of S. Andrew at Cologne, S. Ambrogio at Milan, S. Michele at Pavia, SS. Giovanni e Paolo at Venice, Notre Dame at Chalons sur Marne, and S. Wulfran at Abbeville, are important monuments to be under restoration at the same time, and ought to be jealously watched. The repair of the mosaics at Torcello is also in progress, while the church has been externally inflicted with a coat of colourwash. Cologne cathedral has at last reached the stage of proximate external completion by the erection of its roof.

"Numerous examples of the successful application of the Pointed style to secular or domestic purposes have come before us. Among these we have to notice Mr. Salvin's excellently designed 'Master's

Court' at Trinity College, Cambridge; Messrs. Prichard and Seddon's new works at Brecon College; and Mr. Slater's works at Lancing College, and his proposed quadrangle for the grammar-school at Sherborne. Mr. E. M. Barry's schools for the parish of S. Giles merit particular commendation; his grammar-school at Leeds ought to have been noticed on some former occasion. A new probate registry at Llandaff, by Messrs. Prichard and Seddon; and a very original public building, including concert-room, reading-rooms, &c., at Sandbach, Cheshire, by Mr. Scott, may also be mentioned. A school for Chatham, Kent, by Mr. Street, must not be omitted. The Gothic house, by Mr. Wilkinson, in Bishopsgate Street, deserves much praise for its elevation, details, and arrangement. We must also mention Mr. Somers Clarke's design for the Merchant Seamen's Orphan Asylum, at Snaresbrook, Essex. Large mansions have been carried out in varieties of Gothic by Mr. Clutton, at Minley, Hampshire; by Mr. Prichard, at Eatington, Warwickshire; by Mr. P. C. Hardwick, at Addington, Bucks; and by Mr. D. Brandon, in Jacobean, at Hemsted, Kent, and at Taverham, Norfolk; Mr. Scott is re-casting the pseudo-Gothic house at Lee Priory, Kent; Messrs. Truefitt, Prichard and Seddon, Walton and Robson, S. S. Teulon, and W. J. Hopkins, have designed, very successfully, villas, shops, cottages, &c., in the Pointed style. The new Museums at Cologne are praiseworthy specimens of the revival of Pointed architecture in Germany.

"The committee are glad to see that the use of sculpture in connection with architecture is growing daily more common. They must notice the completion of the Westminster Memorial Column, which reflects so much credit on Mr. Scott for the general design, on Mr. Clayton and Mr. Redfern for the modelling of the S. George and Dragon, and on Mr. Philip for the actual execution. Mr. Philip has at last completed, with the exception of the inscription, Dr. Mill's high tomb with recumbent effigy in Ely cathedral; and his low-relief of the charge to S. Peter in the tympanum of the doorway of Exeter College chapel, Oxford, must be noticed: and we observe some small sculptured figures in the capitals of Mr. Street's church in Westminster. Mr. Street's monument to Major Hodson in Lichfield cathedral, executed by Mr. Earp, and Mr. Slater's font for the same cathedral, with groups by Mr. Forsyth, deserve much praise. The Architectural Exhibition contains photographs of various groups or effigies by other artists; and we notice some spirited reliefs introduced by Mr. S. S. Teulon in Lord Calthorpe's mansion at Elvetham, Hants.

"In decorative colour the committee have to notice the painting over the chancel-arch at Salterhebble church, near Halifax, by Messrs. Clayton and Bell. The east end of S. Alban, Rochdale, is also to be painted under the directions of Mr. Clarke; while Mr. Street's Westminster church is to be elaborately painted by Mr. Watts, and Mr. Butterfield's church in Baldwin Gardens, which has a windowless east end, is to receive paintings in distemper.

"The practical revival of the art of illumination, as testified, not

only by numerous publications on the subject, but by the recent exhibitions of the Illuminating Art Union and of Ancient MSS. at the Society of Antiquaries, deserves to be mentioned in passing. The previous exhibition of seals also at the Society of Antiquaries, those of mediæval embroidery and of engraved gems at the Archæological Institute, and the gorgeous display at the Ironmongers' Hall, all testify to the present popularity of antiquarian studies.

"The committee have observed with satisfaction that the use of marbles for the pavements of churches is gradually—not superseding, but—supplementing the use of encaustic tiles. They hope that a hint given by Mr. Robson will be taken, and that incised pavements, filled in with lead, like that at S. Remi, Rheims, may be occasionally introduced. A pavement of the opus Alexandrinum is designed for Chichester cathedral, and will, it is hoped, be exhibited at the Great Exhibition of 1862.

"The architectural competitions during the year have been few and unimportant.

"Besides the works already mentioned, the committee have had the pleasure of examining designs by the following architects, excluding those whose names have been already recorded:—Mr. Buckeridge, Mr. Crossland, Mr. Lee, Mr. Norton, Mr. Pullan, Mr. St. Aubyn, Mr. W. M. Teulon, Mr. Truefitt, Mr. Turner, Mr. Withers, and Mr. White. The committee have also examined designs for metal-work by Mr. Skidmore and Mr. Keith; and for stained glass by Messrs. Clayton and Bell, Messrs. Lavers and Barraud, and Mr. Wren.

"In conclusion, we have to thank the committee of the Architectural Exhibition for permission to meet in their gallery this evening, and to mention that two members of the Ecclesiological committee have been placed on the Representative Committee of architectural societies in London, which has been formed to superintend, in conjunction with the council of the Institute, the display of architecture and the allied arts in the International Exhibition of 1862, in addition to the President, who already belongs to that committee as the representative of the Architectural Museum.

"It is a subject of congratulation to the committee that the Exhibition will include a specific department of architecture, and it is hoped that the Royal Commissioners will rank the architectural departments of all countries in successive order. A committee of advice for architecture in the British department has been appointed by the Commissioners, which includes the President of this society. The current *Ecclesiologist* contains the circular which has been issued by the society, in concert with the Architectural Museum, addressed to architectural artists in reference to the Exhibition. It is hoped that architectural art may be exhibited in connection with architecture."

Mr. Scott observed that he was spoken of as the architect of the restorations at Bristol cathedral. He had certainly been consulted two or three times on the subject; but the Dean and Chapter acted upon the principle of taking advice, but of reserving to themselves the right

of doing as they pleased. Mr. Pope, of Bristol, was the architect. He (Mr. Scott) did not know even what was being done.

The report having been amended in conformity with this statement,

Mr. White suggested the insertion of one line in addition to what was said about his church at Notting Hill: it should be stated that it was put into the hands of a civil engineer, lest any reflection should be cast upon the architectural profession.

The President said it was very difficult to draw the line between architecture and engineering. A person became an architect *ad hoc* when he did an architectural work; and though the Society sympathised with Mr. White, yet the proposed addition might bring them into difficulties, for they had no means of proving that the gentleman in question had never acted as an architect. The protest of the Society against Captain Fowke's building for the Great Exhibition of 1862 was sufficient to express their feeling on the subject of the employment of engineers as architects.

Mr. White moved the adoption of the report.

Sir Charles Anderson, in seconding it, observed, that, as reference had been made to the Dean and Chapter of Bristol, he might perhaps be permitted to allude to the Dean and Chapter of Lincoln, under whose directions a very injurious process of scraping was going on; and, he believed, was to be extended to the Norman work. He might observe that Mr. Parker had examined some of the Norman details, which he had found extremely remarkable. When he was told of this scraping, he wrote to the Dean and Chapter; but their reply was, that they had had good advice, and believed the work was being well done. He went to see it; and, though he would certainly say that the work was well done, he objected to it very strongly, being decidedly of opinion that the appearance of the cathedral was injured by it. The scaffolding was up at the other end of the cathedral, and he much feared that the scraping was to be carried on there also. In the course of these operations the head of one of the royal figures had been knocked off, and another head had since replaced it. Subsequently to his visit he had joined in a protest by the Institute of British Architects; but the reply was to the same effect. It appeared that the cathedral was in the hands of the Precentor.

Mr. G. G. Scott said, that some years ago it was mentioned to him by some friends of his that a good deal of injury was being done to Lincoln Cathedral, and on the faith of that statement he wrote to the late Dean and Chapter, pointing out his objections to what was then being done; but the Dean replied that what was being done was well done, and that it was the best thing that could be done. He was subsequently at the building himself, and found that the work was very much over-done, and that harm had ensued. The colour given to the cathedral was frightful, and destroyed its beauty in point of colour. On the whole, he thought the course taken was a very mistaken one; and since that time he had had great pleasure in joining in a protest against the alterations, which had been sent by the Royal Institute of British Architects to the Dean and Chapter. He believed the matter was in the hands now, not of the Dean and Chapter, but of the Precentor,

whose answer to the protest was to the effect that what was being done was the best thing that could be done—similar to the answer of the late Dean and Chapter.

Mr. Street spoke against the system of restoration carried on at Lincoln, as he did in a paper which he recently read at the Architectural Exhibition. He added, that the restoration of the west front was the subject of a story, to the effect that, the clerk of the works having an interest in a quarry in Yorkshire, stone from that quarry was used in that work, and it was decayed already. Both there and at the north door of the choir, and some other places, they had been tooling over the old work, with very bad effect.

Sir C. Anderson said he believed that about fifty years ago Yorkshire stone was used for the shafts of Lincoln cathedral in the alterations then made, and that Lincoln stone was used for the rest. The columns could have been repaired with Lincoln stone, and oiling the rest, and the whole thing could have been done at a small cost: the present alterations would be labour in vain, and cost money spent in vain. With regard to the north door, they had removed a unique wooden moulding in the archway; it was a piece of wooden moulding in a stone moulding. It was suggested, in the course of a discussion at the meeting of the Architectural Institute, held at Lincoln, that that might have been put up as a kind of canopy in the time of Edward I.

Mr. J. H. Parker deprecated any scraping of the work at Lincoln cathedral, or any other improper interference with it.

The President said, before putting the motion for the adoption of the report to the vote, there were one or two points to which he was desirous of calling their attention. He had to state that some members of the committee had guaranteed the Ladies' Embroidery Society the cost of materials for a masterpiece to be shown at the Great Exhibition of 1862. The committee of the Society hoped that the frontal exhibited would be placed in some position at the Great Exhibition where it would be properly seen, and they hoped that the skill and ability of the ladies would make it a challenge specimen of English embroidery. It would then be given to some cathedral. [It is now allowable to say S. Paul's.] The committee of the Society would apply to the Royal Commissioners for space for exhibiting the articles intended to be shown at the Exhibition, as the Institute of Architects and other societies had done, or were about to do; and such applications must not be considered as antagonistic, but rather as all working together in order to produce one great result—that of obtaining sufficient space for the architectural portion of the display. There never had been in England a national architectural exhibition; and, indeed, the only effort of the kind was made at the Paris Exposition in 1855. Even with all the progress in art which England boasted of in 1851, the Hyde Park Exhibition in that year completely excluded it; and the little architecture it contained crept into it under the colour of manufacture. But for the Exhibition of 1862 an alteration had taken place, the Royal Commissioners having made ample provision for the representation of painting; and those who loved and followed architecture were determined that architecture should not be forgotten. The object

of this Society was the representation of ecclesiastical and mediæval art-manufacture principally, and the committee hoped that that class of productions would stand well at the Exhibition.

Mr. J. H. Parker rose again to draw attention to that part of the report which referred to Mr. Hussey in connection with the repairs of the church at Saffron Walden. He knew Mr. Hussey as one of the best ecclesiastical architects in England. He was one of those who recommended Mr. Hussey for the work at S. John's, Chester, and he did not think that that gentleman would with his own wish destroy any work of antiquity. He thought that a word or two in the report respecting Mr. Hussey might be altered.

Mr. Scott suggested that, instead of using the word "regret" about Mr. Hussey's employment at S. John's, Chester, it would be better to say that they hoped the architect employed would not destroy any ancient monument.

The Rev. J. H. Sperling mentioned that some things had been destroyed at Saffron Walden, and Mr. Hussey was written to on the subject, with a view to the work of destruction being stopped; but as far as he (Mr. Sperling) knew, Mr. Hussey said he thought the work should go on, and the consequence was that the whole of the crypt had been destroyed, and the fine effect of the church spoiled. The general opinion of the country round about it was that Saffron Walden church had been destroyed.

Mr. Parker said he should like to know whether that was done by Mr. Hussey's order, or by the order of some committee under whom he acted.

Mr. Sperling said he thought Mr. Hussey was asked not to commit the spoliation which had been effected, and the feeling of the town was very much against the destruction complained of.

Mr. J. F. France was of opinion that the report should remain as it was.

Mr. Scott thought the report rather severe upon the architect. A builder had, in one of the matters with which he was connected, done something which was very much against his (Mr. Scott's) will, and yet he might be blamed for doing that. Perhaps Mr. Hussey was not to blame in the matter of Saffron Walden.

Mr. Warburton knew, in regard to S. John's, Chester, where he was about a month ago, that some things were being done which were very objectionable; but he understood that Mr. Hussey knew nothing about the matter, but that what was done was done by the clerk of the works. He particularly alluded to the seating of the church.

A gentleman present (referring to another part of the report) hoped that the Incorporated Society would be again memorialised to give their grants in proportion to the accommodation found in the area of the church.

The President said it would be seen that, in the case of Saffron Walden, either from oversight or some other cause, a lamentable piece of destruction had been committed, and it was very much to be regretted that so very interesting a church as that of S. John's, Chester, should have passed into the hands of the architect who had charge of

the church above-mentioned; but, at the same time, the committee did not wish to do anything that would injure any one's feelings, and, while they defended the report as it stood, still they were willing to alter it to the effect, instead of what appeared in the report, that they trusted Mr. Hussey would follow a more conservative course in the reconstruction of so fine a church as S. John's, Chester.

The Rev. J. M. Neale remarked, that not finding out that there was a crypt at Saffron Walden was a great fault on the part of the architect. He understood that the matter had been pointed out to Mr. Hussey, but that he said it was not worth his while to go down from London to Saffron Walden about it, though it was one of the most interesting crypts in England, and had been used as a sacristy. He thought the conduct of Mr. Hussey, in not going down from London to see it, deserved their strongest reprobation; and in his opinion the report ought to remain as it was, without any alteration, and he moved accordingly.

The Rev. Sir Henry Baker, Bart., seconded the proposition.

The President stated that the proper course would be for some one to move the words he had thrown out as an amendment to the report.

Mr. Scott accordingly moved that the Society trusted Mr. Hussey would pursue a more conservative course in the reconstruction of so fine a church as S. John's, Chester.

Sir Charles Anderson seconded the amendment.

The vote being taken, there were for Mr. Neale's proposition, 14; for Mr. Scott's, 12. The former was accordingly carried, and the report remained in this particular matter as presented by the committee to the meeting.

The motion for the adoption of the report was then unanimously agreed to.

The Musical Honorary Secretary then read the following musical report, which was approved of and adopted.

"The Sub-Committee for Music have to report that the meetings of the motett choir for practice and public performance have been held regularly during the past year. Competent judges have observed a decided improvement in the general efficiency of the choir, to the members of which our accustomed tribute of thanks was never more justly due. After the partial destruction by fire of S. Martin's Hall, a fitting place of meeting has been found in the galleries in which the Society is now assembled.

"The committee have viewed with interest the formation of a Plain Song Choral Union, under the direction of our honorary precentor, and the presidency of another member of our body.

"The number of meetings of parochial choirs which have been held throughout the country, is a satisfactory indication of the increased attention which church music is everywhere attracting.

"At Ely, Peterborough, Southwell, Salisbury, and several other places, choir festivals have taken place, at most of which a striking advance has been noticed, as compared with former years. The recognition of

the ancient Plain Song at these gatherings is one of their most encouraging features.

"The Society, through its music secretary, has been in correspondence with the president of the recently established 'Congrès pour la restauration du Plain Chant, et de la Musique de l'Eglise,' an association which has energetically taken in hand, and seems likely to accomplish, an uncompromising reform of church music in France, scarcely less needed there than in our own communion.

"An important publication has appeared within the last few weeks—'Hymns Ancient and Modern,' with accompanying tunes, under the musical editorship of Mr. W. H. Monk. Without being prepared to give unqualified approbation to this work, the committee can nevertheless congratulate the editors on the excellent spirit with which they have approached their very difficult undertaking. Another work which must be mentioned is a series of Anthems for the Seasons of the Christian Year, by various living composers, edited by the Oxford Professor of Music. The words are well chosen, and a great deal of musical talent is shown in the volume. It is to be regretted, however, that so few indications appear of the study or appreciation of the ancient models of Church music.

"The committee must also notice the very valuable arrangement of the Plain Song of the Communion Service, and of that for the Burial of the Dead, by the Rev. S. S. Greatheed. To this gentleman the Society is also indebted for a series of papers contributed to the *Ecclesiologist*, in which he has ably enforced the true principles of chanting, as applied both to Gregorian and Anglican music; which principles, it is satisfactory to learn, have for some time past received practical exemplification in the services of S. Mark's College, Chelsea, as well as in other places."

The Treasurer read the audited balance sheet, from which it appeared that when the accounts were made up, a balance was due to the Treasurer of £12. 15*s*. 9*d*., which, however, had already been turned by the receipt of subscriptions recently.

The President said the next business was the election of a committee of six, with power to add to their number. The house-list comprised the names of the Rev. W. Scott, the Rev. S. S. Greatheed, the Rev. B. Webb, the Rev. H. L. Jenner, the Rev. T. Helmore, and F. H. Dickinson, Esq.

These gentlemen having been unanimously elected, A. S. Eddis, Esq., and the Rev. J. G. Young, were elected auditors for the year ensuing.

The President then said, that, the annual report and the routine business being now disposed of, they came to the interesting subject which was to form the principal topic of discussion that evening; namely, the destructive character of modern French restoration. That subject had been brought prominently under the notice of the Society by a very able paper, from the pen of Mr. Bodley, which had appeared in the *Ecclesiologist;* and it was one, also, upon which many gentlemen there present would be able to throw much light. Among them he ought

especially to refer to Mr. Ruskin, who had paid particular attention to it, and so also had Mr. Parker. Besides that, they would have the advantage of the illustrations of Mr. Street and Mr. Bodley, of Mr. Johnson's beautiful drawings of French churches, and probably also of statements by Mr. Warburton and Mr. Gambier Parry. He should reserve his own observations for the conclusion of the debate; and only say, at present, that one thing was remarkable in the French restorations, as explaining the recklessness with which they carried out innovation under the name of "restoration:" it was, the utter want of a sound artistic feeling among the French clergy and the general French laity. In England, undoubtedly, we had cases of obstinacy which were vexatious and irremediable; and we heard of odd cases of scraping, which were very much to be deplored; but, generally, there was a strong feeling in favour of proper architecture. If there was anything perpetrated in a building unusually barbarous, the press was down upon it: the country clergymen generally now knew the styles and dates of their churches, and the public press was up to the architecture of the buildings, and upon occasions gave full architectural details of them. Such, however, was not the case in France. As to the *curé*, with some distinguished exceptions, his interest was rather in the drapery, than in the stones with which the church was built. Neither clergy nor architects thought of giving an intelligible account of the churches that were built or restored in the religious journals, such as we find in English papers, but merely contributed sentimental talk on the occasion of such ceremonies. Then there were various material interests at stake in connection with restoration, particularly in a communist country, such as France is, where it was the interest of the minister to multiply employment as a bribe in order to keep mouths filled and hands quiet, and for the contractor to second this system in order to get as much work as possible. If they connected this combination of interested motives on the part of the masons and other workmen employed, and of the authorities, who made work to spend the national funds, with the singular absence of an educated opinion in the country, they could not be surprised at many great barbarities having been committed in France. Only that week he had read the description of the destruction of a very fine church at Caen, and of the Conqueror's Hall at Lillebonne in Normandy, in the *Saturday Review*.

Mr. Parker said that, although he quite concurred in much that the chairman had stated in reference to French restorations, still he believed that a great deal might be said on the other side. He did not know what was proposed to be done to remedy the evil; but, if he understood it rightly, it was that a memorial should be addressed to persons of influence in France, with a view to its removal or reduction. He must say that he very much doubted the expediency of such a course; for it was very possible that they might be remonstrating with the wrong parties. In any attempt of the kind, there was a difference of government, of ideas, and of circumstances, to be taken into account. And it should especially be borne in mind that, while in England the preservation of our public edifices was left to public feeling and to public opinion, in France not only the cathedrals, but all other

public buildings, were classed as "historical monuments," and, as such, placed under the charge of a public officer. No one could touch them except with the consent of the Government inspector, who, of course, was liable to make mistakes; though it must be admitted that M. Viollet Le Duc, who stood at the head of the department, was a person of very great competency for the position he occupied; and he had under him some of the best-educated men in France. His assistants might not all of them be equally up to their work; but there was in France, more than in this country, a desire of preserving, or rather of renovating. The scraping process was very largely resorted to for this purpose; and in Paris especially it had been carried on with great activity. Every house in Paris had been scraped within the last ten years. That, however, was not the fault of the educated portion of the people: they would change it if they could, but they had not the power. Ignorant men would scrape old walls to make them look like new; and he had seen as much mischief arise from that cause in this country as elsewhere. At that moment it was proposed by Mr. Butterfield to destroy a side of the ancient quadrangle of Merton College, Oxford; comprising one wing of the Library, a building of the fourteenth century, and one of the earliest of its kind. He did not think anything so outrageous had ever been done in France, certainly not to his knowledge. In France he had seen a great deal which might be urged on both sides of the question. Of M. Viollet Le Duc, he knew that his principles of proceeding were most conservative, and he would not allow anything worth preserving to be destroyed, if he could help it. If the contemplated memorial were to be made to apply to him, therefore, it would be a mistake. If it was to be sent to any persons at all, it should be sent to the clergy; but what good could possibly come from that? The French clergy were an ignorant body, but there were many exceptions to that rule: and the bishops, and deans, and chapters generally took a strong interest in the preservation of their cathedrals and churches. He had observed that more Bishops attended Architectural and Archæological meetings in France than in England. At Rheims he met the archbishop, who quite satisfied him both as to his zeal and his taste in restorations; and he had known other instances of a similar kind. At Bourges, a magnificent work in painted glass had been executed for the cathedral, at the expense of the dean and chapter. That was by no means a wealthy body as compared with our own deans and chapters; and, remembering what our own means and shortcomings were, we ought not to throw stones at our neighbours until we were quite sure that we were free from blame ourselves.

Mr. Ruskin said that, if he had consulted his own feelings, he should scarcely have ventured to accept the invitation of the chairman to join in the discussion; for he believed that almost every gentleman there present was better able to speak upon the subject, from his own knowledge, of what was now doing, from accurate knowledge derived from an actual inspection of the noble works of past French architecture; and that knowledge was necessary to enable any one to speak with confidence on the subject of restorations in that country, in the peculiar difficulty in which they found themselves placed respecting ancient

buildings. He was sure that all present would feel that they were assembled there, not to find fault with, or to throw stones at, their neighbours, but to consider what should be recommended or suggested as hopeful under these most difficult circumstances. He confessed that he felt reluctant to speak upon the subject, because he was not himself exceedingly hopeful of a useful result from any efforts of theirs in the direction they proposed. He had only risen, indeed, because he did entertain the hope that what they regarded as discouraging might lead others to conclusions more hopeful, and at the same time more fruitful; but he had himself long been utterly hopeless as to restorative architecture in France;—hopeless, because he felt that the line had been taken there; that that line had been laid down by the leading men; and that any suggestion to the contrary was likely rather to wound whatever national vanity might be bound up in it, and to come ungracefully from us, who had shown ourselves not altogether prudent in our own restorations. It might be a weakness on the part of the French nation so to act; but still it was a weakness which he could not altogether censure, for he had a great respect and a great love for the French nation, and we had learned a great deal from them. It was a weakness which they could confess themselves, but in which they did not stand alone; for all nations shared it with them, though they were subject to it in a greater degree. It was a weakness, too, which often impelled them to greatness, and even nobility of action, but which would sometimes make them needlessly throw away principle after principle, just as the first Napoleon threw away men after men, after his great victories were complete. They were, however, as he feared, embarked on their intended course; and it appeared to him that any attempt on their part to divert them from it would only do harm, besides placing themselves in an ungracious position. If he could offer any advice to them, therefore, it would be, not to bring forward any such proposition. Besides, he did not think they had a fair ground for doing so. Ten years ago he made a tour through France, for the purpose of inspecting the cathedrals and principal churches. At that time, he thought there was not a town in which a restoration had not been begun. Twenty years ago he had been making sketches of the French cathedrals, and then they were safe from the modern revolutionists. As a lover of architecture, he mourned for the change which had since occurred. Twenty years ago, nothing of importance in this way had been undertaken. Ten years later, however, the first thing he noticed on entering Amiens, Chartres, Lisieux, Laon, Caen, and other places, was, that the horses had to turn aside to avoid the scaffolding with which the cathedral was encumbered, and the grisly lines of which were seen standing out against the sky. The same works were still going on; and there was, therefore, one thing which he thought they might very fairly and very judiciously suggest, and it was this; that, when restorations had been begun so long ago as ten years, they should be regularly carried on and completed; so that all the great ecclesiastical structures of a country might not be attacked at one time. He could not, if he wanted to see one of his favourite structures in France, one of his thirteenth century friends,—he could not

tell where to find him. If restorations were to be carried out, a sufficient force of men ought to be employed upon them, so as to finish them in a reasonable time. If colour was to be put on a cathedral, let it be put on; if an angel was to have colour on both cheeks, let two have it, and not make her appearance in the ball-room with one cheek red and the other white. Then, again, it was for them to settle their own code of restoration before they endeavoured to impose it upon another nation. Were they decided as to what they wanted themselves? They had been told by a previous speaker how, a head having been knocked off a figure, it had been replaced by another. Those who knew anything of Greek sculpture would be aware that the same thing had been done with some of its best torsos and noblest creations; and, indeed, he was not aware of any that had escaped, except the Elgin marbles. He could state his own opinions respecting this subject, but they would probably be thought extravagant. He had stated them on a former occasion, but they did not appear to be acceptable, or nobody cared for them; and that being so, and looking at the fact that all the noble structures of France were likely to be destroyed for the term of his natural life,—that first one tower was attacked and then another,—that one transept was begun only to go to another,—and that the whole of French restoration was one perpetual scrape,—he was reluctantly obliged to give up the object he had in view. His aim was purely architectural. He desired to know something of thirteenth-century architecture, though not as an artist; because he intended then to write an architectural history of the thirteenth century, after the publication of his "Stones of Venice." It was to be a work of many years. He meant to work in those churches for the collection of his materials, but found that all his documents were then in fact destroyed by the operation of the system of restoration which was adopted, and that in five years more they would be completely destroyed; so he gave up the undertaking, and not only that, but he gave up architecture too. He never cared about architecture afterwards. He thought the pursuit of architecture was a hopeless thing, if its most important documents were thus destroyed. He told them this that they might know the facts of the case; and he thought it right to explain them, lest they might think that his speech contained an undue infusion of bitterness. He was now pretty nearly at sea as to what he should do himself, or advise them to do. Yet, pardon him: what it seemed to him that they had to consider was, first, whether they were present as architects generally; whether they had complete power of restoring effectually to its former appearance any great ecclesiastical building; and then whether, if they had that power, it was expedient to avail themselves of it; and if so, to what extent. To put a stone in here and a bolt in there; to watch over it with all affectionate care; to take care that no influence of the weather, or neglect, should interfere with the stability of the building;—on all that we are happily agreed, and so are French architects too. But when the building has, in spite of all this care, become unsightly,—when the heads fall from the figures,—the question to be considered by them was, whether it could be restored or not. It was not that they, as archi-

tects, were so agreed among themselves on that point as those men were, he believed, who had left behind them, for the admiration of their posterity, so many traces of their genius. They knew that thirty years ago the Gothic style was not looked upon as it at present is; but during those thirty years they had had to struggle against many adverse influences, and that even now many of their best architects were not agreed as to the best style for an ecclesiastical structure, which had really only been decided on in any degree by centuries of ecclesiological progress. He was glad that they had retained that word "ecclesiology," and would be slow to exchange it for its German name, which would be more properly reserved for the crowd which rushed into their sacred buildings at Ephesus. Though the word used in the Scriptures was "assembly," the original was "he dismissed the church," ἐκκλησίαν, which might be rendered in vigorous Saxon by "mob." Antipathy at home sometimes influenced those who had the guidance of national action. He did not venture in the least to make those observations in reference to their power as architects, but he would ask them what power had they as copyists? What power, indeed, had anybody as such? Had any cathedral been built again exactly as it was at first? A great ecclesiastical structure exhibited the results of progress from year to year; of obtaining for the several portions of the work the best men; and of those men being always left free for their work. Every portion of the work bore the impress of the individual acting with mind and hand,—of the mind and hand of the individual acting upon the stone. All good art was the expression of the whole man, it was the expression of soul and heart, of intellect, and of body. In painting, that was especially so; for the least beauty could not exist except upon a scale sufficient to show the power of the artist. They could not, for example, judge properly of a Titian, or of a Tintoretto, unless they saw him on a scale in which the whole sweep of the hand and the whole energy of the body were brought out, as well as the energy of the soul. But, without pressing the point so far as that, this much at least was certain—that no great art existed which did not carry with it some expression of the tenderness and of the thoughtfulness of the man,—that was to say, the handwriting of the man on his work; and, unless they had got the handwriting, they had not got the art. He did not pretend to say how far they were to look for that handwriting in architecture. In the architectural works of the thirteenth century there was generally a wonderful infusion of tenderness and of thought; though it sometimes appeared to him now that a thirteenth-century building was not so touching as it first struck him. In some of them there was certainly the expression of as tender feeling as was ever put upon stone or canvas; and he believed that the peculiar character of the architecture of the thirteenth century was not what they so often looked for,—not its severity, not its stiffness, not its colour or appearance, but its tenderness. He believed they had all of them misread the thirteenth century, as they had misread Dante; who, instead of being a stern bigot in his conception of the Supreme Being, as they were too often apt to suppose him, was the most tender of all poets. And so, also,

had they judged the thirteenth century; by supposing that, in tracing out certain lines and figures, its characteristics were to be reproduced. They had only imitated it, however, instead of looking at the only precious treasures it contained, the mark of real tenderness, and the glory of human skill, which were to be seen in every touch. That view might perhaps be overcharged; but if they looked at the sonnets of Dante, who was the exponent of the feeling of the age, and if they considered Rosetti's view of the Florentine poetry of the period, they would see how much it was in conformity with his representation of it. Then, again, thirteenth-century sculpture had its own touches, which nothing could replace but the same tenderness, which could not be shown in copying, and which required for its effective execution an artist of the same feeling and temper. And he would ask them whether they could restore the thoughts of another—whether they could restore thought of the same depth? Would the most delicate caligraphist be allowed to go over, with a fine steel pen and black ink, one of the autographs—say of Milton or of Shakspeare—which they had seen under glass cases at the British Museum? The necessity of restoration sometimes involved its impossibility. What was meant by restoration? It meant, for instance, that the head of a figure being gone, another must be substituted for it. A head was put on according to nineteenth-century ideas, and that was called "restoration." But it was not restoration: it was substitution. They gave an expression to their restoration, but it was nineteenth-century expression. It was impossible to talk of restoration in the proper sense of the word: they might as well attempt to raise the dead. He could enlarge upon this point much further if time permitted, and if they did not know it as well as he did. What they had to do, then, was first to determine what was possible of attainment in restoration. If the French liked to be a little smarter and showier than they ought, it was a fault which ought not to be visited too hardly upon them. Much of our feeling of admiration, in the contemplation of ancient architectural structures, arose from our delight in ruins, and was only checked when architects were forced to raise ugly buildings for manufacturers and others. He took an especial delight in gazing into the fields which surrounded an old abbey, and thinking of the great spirits which had raised the sacred pile. The same feeling attached to the old building itself; and when we saw its grey hues brightened, we thought it spoiled. Let them admit, at the same time, that the thirteenth-century architects did not like grey. They hated it, and said it was the devil's colour. They reserved it as a ghastly colour for death and lugubrious subjects; but they habited their happy cherubs in pink and green cloaks. In all attempts at restoration, they ought to be inspired by happy and joyous feelings, such as must have prevailed at the decoration of S. Mark's, Venice. They must learn to distinguish carefully between the pensive character, and the mean preference, not for splendour, but for vulgar cleanliness. That could only be defined by feeling. The distinction was perhaps difficult to state, but it was nevertheless important; and they had to determine whether they would have architecture restored to its former splendour, or else yield to what was melancholy in the

architectural works, not of England alone, but of other countries. Italy had been a pensive country; but now, thank God, she had nearly regained her liberty, and she would henceforth show it in gladness. He used to look with wonder on the Scala Palace, at Verona; and, if it should escape the guns of the Austrian fortress, he was confident it would shine forth with brightness again. But how were they to restore the vitality of architecture? That he left to others. He had already, he felt, occupied too much of their time: but he certainly did take a great interest in the subject, because he saw how it bore upon the employment of workmen. One of the difficulties of the question, so far as related to France, was the enormous interest which all the French work-people had in those restorations. A municipality in France would always give money to restore, but never to build, a great cathedral. The useful work in every restoration would consist in putting sound stones in the place of those which were decayed, and to avoid adding sculpture. Provided these objects were attained, he was prepared for any amount of unsightliness; and he believed they might be carried out with much less harm than a different mode of treatment would involve. But nothing was more fatal than to destroy ancient work and then leave it for years without copying what is lost. The pinnacles at Rouen, for example, had been, he believed, left ten years *en bloc*. Meanwhile the effect of the façade was ruined, and the original appearance forgotten. He could bring cases before them by the hundred in support of the same view. In conclusion, he ventured to take upon himself to remonstrate, with all the power of voice he could command, against finding fault with the French, instead of applying themselves to set them a wholesome example.

Mr. Street, following Mr. Ruskin, said he feared that the debate was likely to languish, from all the speakers being on the same side; for even Mr. Ruskin, while intending to differ from Mr. Parker, had really confirmed him. His own opinion, he confessed, quite coincided with that of the previous speakers. He did not think they had any right whatever to assume to themselves the authority of making a formal protest against the manner in which restorations were being carried out in France. It became them rather to look first at home, and see whether their own work of the same kind was everything that it ought to be; for he was clearly of opinion that damage done to English buildings during their restoration was at least as great as that which they were deploring in France. There was, however, this difference between the two cases; that the damage done to French buildings had often touched that which was the most valuable portion of the inheritance we had received from remote times, that exquisite sculpture which was so universally admired, and which the French had not in general treated as they should. He must say, on the other hand, that he thought Mr. Ruskin had taken too gloomy a view of the question; for there were still many examples that would enable him satisfactorily to complete the work which he told them he had been desirous to prepare. They were most anxious that the architectural history of the thirteenth century should be written; and ten-fold more so now that they had heard of its having been contemplated by Mr.

Ruskin. It was a history which many of them wished to see, and which would certainly be as interesting as it was instructive. As regarded the question immediately under discussion, he thought it would be better advice that they should first understand what ought to be attempted in English restoration instead of supporting the committee in any course of remonstrance, however gentle.

The President.—We have no such intention. We have memorialized the Institute of British Architects, and there we let the matter rest. This debate is only for the purpose of mutual information.

Mr. Street was very happy to hear that statement; and he would now proceed to say a few words more about restoration. He hoped they were all agreed that they ought to be as conservative as possible in their restorations. He thought he saw an eminent destructive before him; and if so, he could argue the case with him. For himself he confessed he was not in favour of sharp angles and arrises, or of clean surfaces inside and out. It was a curious fact that in English restorations three-fourths of the mischief that was done arose from the attempt to make the inside of the edifice look cheerful. Almost every old building when cleaned disclosed some trace of colour on its walls; and these being carefully removed, they had, instead of the early building, one in which all real interest was lost. That was no doubt the case to some extent in the French restorations; but what Mr. Parker said was quite true, that the Government did take an interest in the work, and did endeavour to prevent ignorant restorations; and, under the intelligent supervision of M. Le Duc, he did think we should escape a great deal of that mischief they were now despairing of. In France, three-fourths of the damage was generally done without the knowledge of the architect at all. His work was commonly the designing of new buildings; and an old one was not an object of particular interest to a man under him, when his employer was out of sight. An English workman was almost as bad as a French workman if he were left; for, on their return, they would probably find that he had destroyed some great feature of the building, a fine piece of sculpture, or a moulding. It, therefore, not unfrequently happened that the architect was not the responsible person. No doubt a great deal depended upon the method of restoration that was pursued; whether by buttressing, tying with iron rods, or using timber struts under the porches and other parts, as at Chartres. He could not entirely concur with Mr. Ruskin in the view he had expressed of the architects of the thirteenth-century. They loved their work, and took an excessive pleasure in all they did; but he did not think that they ever destroyed old work for the mere purpose of making it look cheerful. It was a rare thing to find old work which had been touched merely for the sake of cleaning it. One of the greatest delights he took in looking upon an old restoration arose out of its historical interest. They must remember, however, that, while we had restored our own churches ourselves, the restoration of large buildings in France had been done by the Government, while smaller buildings had been left completely untouched. There were districts in which buildings were not registered as historical monuments, and those were untouched.

He was sorry to say that great apathy existed with reference to these buildings, which were thus suffered to go to decay. Here he would do an act of merited justice, however, to the priest of Notre Dame, at Châlons-sur-Marne; who, having an architectural taste himself, saw every bit of cleaning done with his own eyes. No new stones were put in there. (The President interposed that he had seen the church during the preceding year, and that then the substitution of new stones was being carried out extensively.) Mr. Street resumed that he should deprecate any resolution or expression of opinion going forth from that meeting, that they in England were prepared to condemn the restorations now going on in France; for, though he did not like to see those noble cathedrals and churches bristling with scaffolding, he did not think it would be becoming in them to offer any such remonstrance.

The Rev. J. M. Neale said he quite agreed with Mr. Parker that the French clergy were as anxious about their churches as they in England were. Only two years ago he was at that noble church La Chaise Dieu, where he was greatly struck with the tapestry, which was a most wonderful piece of needlework. The poor priest asked him, with tears in his eyes, to do what he could to get the whole church numbered as an historical monument, and to include the tapestry. He (Mr. Neale) accordingly did what he could in the matter, but was unsuccessful, and it was impossible to be otherwise unless the Government classed the church as an historical monument. He could name many other instances were the priests were willing and anxious to have their churches restored; but, being too poor to have the work done themselves with the means at their disposal, and the Government only interfering in cases where the building was registered as an historical monument, the work was thrown back upon their own hands, and so remained unexecuted. He agreed with Mr. Ruskin, that it was only too common, and always very provoking, to find the richest specimens of old French cathedral architecture blocked up with scaffolding. Last year he found Amiens Cathedral so blocked up, and also the west end of the Cathedral of Chartres, and the eastern end of those at Le Mans and Laval. At Nantes, he found the fine church there similarly blocked up. He wished the Government would take one church in hand at a time and finish it, and then let another be begun, instead of having so many blocked up with scaffolding at one time. He saw one church which was blocked up with scaffolding both inside and outside, so that it was impossible to form any idea of its architecture. So it had been for a couple of years, and such it seemed likely to remain for a couple of years more. He should be sorry if they came to any resolution that might seem to cast any slur on the French in their restorations. M. Viollet Le Duc, who was at the head of the restoration, was one of the first architects of the world, and though his subordinates might not be all they should be, they did what they could, he believed, for the best, and he had had conversations with five or six of them. The speaker then proceeded to remark, with reference to what Mr. Street had said, that there was a distinction between the way in which an ancient building was to be regarded. Archæology was one thing; but as a priest, he would far rather have a church which Mr. Scott or Mr.

Street could build, than he would have the finest Romanesque or Pointed in England. He thought that with their knowledge and the interest they would take in the building, they should have a far better cathedral. He would rather have such a new cathedral than the finest Romanesque or Pointed building of the old time. One thing more—he agreed with what Mr. Street said, that the mediæval men, to a certain extent, were not without sentiment and romance, and had a liking for old grey buildings.

Mr. Scott said he should not presume to criticise the view expressed by Mr. Ruskin; but he must say he fully concurred in the remarks made by Mr. Street. As to the propriety of their not passing a resolution, which might get into the hands of the leading French architects, and do great mischief; he was quite of opinion that it would be most unbecoming in them to pass one. If he were called upon to propose a resolution, his reply would be, "Let him who is without sin cast the first stone." Though they certainly had a most interesting object before them, it was one of extreme difficulty of attainment. If they could lay down a principle, they would often find it impossible to carry it out. It would frequently happen that a building was so frightfully rotten,—its stones so rotten, that they gave way almost immediately upon being touched. If that were not the case—and, happily, it was only exceptional—they would probably find that the clerks of the works, or the builders, were determined to enter into a combination to frustrate their purpose. He happened the other day to be sent for to a church in Bedfordshire, to enlarge it; and though he necessarily had to disturb many parts, he endeavoured to preserve what he could consistently with the due execution of the works, and the demands that were made upon him. The builder, however, as he was sure, unintentionally destroyed one of the most interesting things he wished to preserve. He was sent for for two reasons; first, because the Archæological Society of the district very properly protested against that destruction; and secondly, because the parish protested against his destroying anything but the tower. They would not employ the clerk of the works, but the builder he found to be inveterate against anything in the way of preservation. It was with the utmost difficulty by threatening him he could get him to prop up the thirteenth-century arches; and that was a feeling he met with continually. In fact, they found themselves generally placed in a position of extraordinary perplexity. They did not know what to do themselves: they could not do it if they did; and those who were under them would not assist them. As to French architects, he thought they were open to some charges,—not more than they themselves were. They were certainly too fond of smartening up their work; and, having almost unlimited funds at their disposal, they proceeded on the principle of renewing stones that were only slightly decayed, and sculpture that was only in a small degree impaired. If they were to assume any right of remonstrance at all, it could only be in the course of friendly conversation; for, if they attempted to do that publicly, they would be certain to meet with unpleasant reprisals. In the restorations at the Sainte Chapelle, and the arcadings connected with it, that was notably the

case; for he had found some of the original capitals in the Hôtel Cluny almost as good as new. In general, he found that for some little fault as to colour, figure, or expression, the originals had been condemned, and new objects substituted. At the Hôtel Cluny he met with specimens of some of the most delightfully tender art that could well be imagined; and he felt quite confident that it would be utterly impossible for any but the men who executed them originally to execute them as they were, and to express the same sort of feeling. A copy of the original should express all the feeling it possessed; but, from the manner in which the substitution had been needlessly effected, it was certain to be devoid of it. It was in that respect, as he conceived, the French architects were mostly in error—their needlessly ruining fine sculpture;—and, if they could remonstrate against that as often as they had their opportunity, they might be doing good: but they would be doing still more good if they carefully avoided the commission of similar faults themselves.

The Rev. B. Webb said that, some speakers having gallantly defended Mr. Hussey, he would now try to make a short explanation in behalf of his friend Mr. Butterfield. That gentleman had assured him that no one could love or respect the buildings at Merton more than he did. It was necessary for the good of the college, as a place of education, to enlarge it; and the only way in which that could be done was to take part of the library, which was in the shape of the letter L, and turn it the other way. He observed in reply that he would rather the change should not be carried out; but Mr. Butterfield insisted upon the correctness of his views. He agreed with Mr. Neale, that the end and purpose of a religious or semi-religious building was of more importance than its mere archæological interest; and if it were absolutely necessary that the library at Merton should go, he would not wish to keep it for the mere sake of its associations.

Mr. White said it had struck him whether, instead of a remonstrance, mutual discussion between the parties interested in restorations in the two countries could not be invited, as to the best mode of preserving monuments of art. It appeared to him that that might be done without offending the susceptibilities of their neighbours, and with benefit perhaps to both parties.

The President said he thought they must all feel that their debate that evening had been most instructive. They had no intention of submitting any resolution on the subject that evening. They had fired their shot in the memorial which they had addressed to the Institute of British Architects, to be made use of by that body, or not to be made use of, as it might think fit. What they had desired to do was to obtain a debate on the very interesting subject of restorations in France; as to which, as it appeared, they had all said the same thing—that a great deal of restoration was going on in France; that some of it was well done, and some very badly done. It was admitted also that there was at the head of the restoration a great man, M. Viollet Le Duc, and that there were under him some men who were very ignorant and reckless. As Mr. Ruskin truly said, the national vanity of their neighbours stood in the way of any hopeful result arising from a friendly

representation of their views; for they would probably follow the example of their American friends, and construe neutrality into hostility. That was a matter, however, in which delicacy might be carried too far, and in which they might be wrong to be mealy-mouthed. But one of the objects of a society like the Ecclesiological Society was to prevent any mutilation or destruction of ancient buildings. Their free speech enabled them to say so in this country, but, unhappily, that was not so in France—how long that might be was another question. The whole church restoration in France was a Napoleonic idea, and might be stopped or diverted at the will of the one leading influence. With regard to what he said of the non-ecclesiological education of the priests of France generally, he did so not on his own authority, but on the authority of some of the leading men in France. Therefore, he still persisted in saying, with many admirable examples to the contrary, and in spite of all those exceptions, he still believed that the seminary education of France had not so developed the spirit of historical inquiry as to make the priest what it had made the English clergyman, a good ecclesiologist. Among those exceptions were the Dean and Chapter of Bourges, who, as Mr. Parker had told them, had executed that splendid monograph of their painted glass at their own expense; though Mr. Parker had forgotten to include the authors of the work, Père Cahier and the late Père Martin, who had himself read a paper at a former anniversary meeting of the Ecclesiological Society. It would not be forgotten how much the Count de Montalembert had been impressed by the spirit shown in the restoration of Ely Cathedral by the lamented Dean Peacock and his coadjutors. It was a positive fact that without free opinion, without free discussion, without a free press, they could not have artistic liberty or a true artistic education. As to the work carried on in France, he was willing to believe that much was done in the time of Louis Philippe which would not be done now. But even Mr. Scott himself in what he had said about the capitals of the Ste. Chapelle had expressed a most strong condemnation of what was being now done, a condemnation stronger in its simple statement of fact than the most florid denunciation, proving as it did that he had himself seen beautiful ornaments removed and novelties wantonly substituted instead of them. Englishmen no doubt lived, many of them, in glass houses, and a stone might destroy much of their self-esteem; yet, good as was the principle of not throwing stones till we felt ourselves to be blameless, in criticism on art or literature there must be a limit to its application, or where would there be any criticism or censorship at all, if no one criticised his neighbour till he was conscious of self-perfection? There was no resolution before them; but the subject had been well considered in a discussion which had elicited many interesting facts. The main object of the discussion, indeed, had been to get at facts, and those which had been brought out while they were eminently suggestive, would no doubt set many of them thinking for the year that was to come; and, so if their thoughts ran on what they in England had done or undone, rather than about what the French had done or undone; though the immediate subject-matter of the debate might be neglected, they would at

least be doing what was of practical advantage to themselves. He might now declare the proceedings of the meeting terminated.

The Dean of York then moved, and the Rev. Sir Henry Baker seconded, a vote of thanks to the chairman as president of the society; and the motion having been cordially agreed to,

The President returned thanks, and moved that the name of the Dean of York be added to the list of vice-presidents.

Sir C. Anderson seconded the motion, which was unanimously agreed to.

Mr. Scott, before the meeting separated, wished to offer a suggestion to Mr. Ruskin, which was this; that if he would only leave the railways, and take the common roads of France, he would soon find materials enough for his history of the thirteenth century. In England too let him take the ruined abbeys; there was no restoration there, and they might enable them to enjoy and to profit by a most instructive book.

Mr. Ruskin replied, that it was most encouraging to find himself thus urged to the performance of a relinquished task. He was speaking with perfect sincerity when he adverted to the subject, but he did not give every reason that had induced him to abandon it. He felt so strongly that their artists ought to endeavour to bring out a life and a feeling of their own, that no person, however feeble his powers, ought to go back any more to those old dates. It was rather their duty to encourage the genius of the day in bringing forward the spirit of the nineteenth century, and not that which was dead.

Immediately after the Anniversary Meeting, a Committee Meeting was held at the Architectural Gallery, Conduit Street: present, the President, A. J. B. Beresford Hope, Esq., in the chair; the Hon. and Very Rev. the Dean of York, V.P., the Rev. S. S. Greatheed, the Rev. H. L. Jenner, and the Rev. B. Webb.

The following members of the committee were re-elected: E. Akroyd, Esq., Sir C. Anderson, Bart., J. J. Bevan, Esq., Lord R. Cecil, M.P., J. D. Chambers, Esq., J. W. Clark, Esq., J. S. Forbes, Esq., J. F. France, Esq., G. J. R. Gordon, Esq., F. S. Gosling, Esq., Sir J. E. Harington, Bart., the Rev. G. H. Hodson, the Rev. Dr. Jebb, H. L. S. Le Strange, Esq., W. C. Luard, Esq., the Hon. F. Lygon, M.P., the Rev. J. M. Neale, T. Gambier Parry, Esq., the Rev. J. H. Sperling, J. G. Talbot, Esq., R. E. E. Warburton, Esq., and the Rev. G. Williams.

W. M. Fawcett, Esq., B.A., of Jesus College, Cambridge, was elected an ordinary member.

The former officers were re-elected.

The following music was sung by the Motett Choir of the Ecclesiological Society, on Wednesday, July 31st, 1861, at the Architectural Union, 9, Conduit Street, Regent Street, at eight p.m.

PART I.

The Alleluiatic Sequence. "Cantemus cuncti melodum." *LXXVIII. Hymnal Noted.*
Psalms for the last Evening . . . . . *Psalter Noted.*
Latin Hymn. "Eterna CHRISTI munera." *Melody from Guidetti's Directorium.*
Missa. "Eterna CHRISTI munera." . . . . . *Palestrina.*
"Kyrie." . . . . . *A quattro voci.*
"Gloria in Excelsis." . . . . „
"Credo." . . . . . „
"Sanctus." . . . . . „
"Benedictus." . . . . . *A tre voci.*
"Hosanna." . . . . . *A quattro voci.*
"Agnus Dei, miserere nobis." . . „
"Agnus Dei, da nobis pacem." *A cinque voci.*
Carol. "'Twas about the dead of night." . *XXIII. Carols for Easter-tide.*

PART II.

Hymn. "O beata beatorum." *LXXXVIII[II]. Hymnal Noted, Harmonies for different verses by Sir H. R. Bishop, and the Rev. S. S. Greatheed, M.A., Treasurer of the Ecclesiological Society.*
Motett. "Quam pulchri sunt." . . . . . *Palestrina.*
Part of a "Gloria in Excelsis." "Domine Deus." . . . . . *Clari.*
Eight Part Anthem. "Judge me, O LORD." (Ps. 43.) . . . *Mendelssohn.*
Motett. "Behold now, praise the LORD." . . . . . *Giovanni Croce.*
Carol. "Give ear, give ear, good Christian men." *XVI. Carols for Easter-tide.*
Hymn for Compline. "Te lucis ante terminum." . . *IX[II]. Hymnal Noted.*

THE OXFORD ARCHITECTURAL AND HISTORICAL SOCIETY.

FIRST Meeting, Easter Term, May 8. The Rev. the Master of University College, President, in the chair.

It was announced that Mr. H. W. Challis, of Merton College, had been elected secretary, in the room of Mr. E. S. Grindle, resigned.

The following gentlemen were elected members of the society:—

Rev. C. Humphrey Cholmeley, M.A., Magdalen College.
Rev. H. Ramsden Bramley, M.A., Magdalen College.
A. T. Barton, Esq., Corpus College.
John E. Field, Esq., Worcester College.
Charles Bigg, Esq., Corpus College.
E. Chapman, Esq., Merton College.
H. W. Moore, Esq., Merton College.

Professor Goldwin Smith then delivered an interesting lecture upon the "Different Views of the Character of Cardinal Pole."

He read a passage from Burnet as giving the ordinary view of Pole's character, and referred to Mr. Froude as giving the other view. He observed that Mr. Froude's determination to clear the character of Henry the Eighth involved the necessity of condemning all those with whom Henry the Eighth had come into collision.

He remarked that, in estimating any character of these times, two things must be taken into account. Allegiance, especially the alle-

giance of Churchmen, was divided between the Pope and the King; and the world had not yet learned the doctrine of toleration. The first remark bore on the charge of treason made against Pole, the second on the charge of persecution.

The lecturer then proceeded to some specific charges which had been made against Pole; the charge of misbehaviour towards the King in the question of the divorce, of which, it was submitted, there was no proof; the charge of attacking the King in the book *De Unitate Ecclesiæ*, which was met by evidence showing that the same view of the King's government was taken by impartial witnesses; the charge of shrinking from personal danger, which was met by evidence proving that Pole, while taking part against the King, was in personal danger of assassination; the charge of extravagant fanaticism, which was met by evidence showing that Pole belonged, like Contarini, to the moderate party in the Church; and the charge of persecution, which was met by evidence from Foxe and others, showing that Pole, though partly responsible in his official capacity for the persecutions, had personally taken the side of humanity.

The lecturer concluded by recommending the period for study, as one of which an impartial history still remained to be written. He pointed to the especial interest attaching to the moderate party in the Church to which Pole belonged, and which had endeavoured to bring about reform without a breach of the unity of Christendom.

The President returned the thanks of the society to Professor Goldwin Smith, and made some remarks respecting Pole's book, *De Unitate Ecclesiæ*.

Professor Stanley said that Mr. Froude was out of England, or he would no doubt reply. He certainly must be allowed the merit of candour, because it seems that he himself has supplied most of the documents which have been used against him. The account of the moderate party, he added, was certainly a most interesting one, and well deserving of study; and it would be curious to observe how those moderate views which Pole held, passed off into those which he adopted on his return to England.

The Master of Balliol College made some remarks respecting the European view of Pole's character as a practical reformer, which were followed by some observations from the Principal of New Inn Hall, and the President; after which the meeting was adjourned.

Second Meeting, Easter Term, May 15. The Rev. the Master of University College, President, in the chair.

A letter was read from the Incumbent of Dorchester respecting the renewed exertions which are being made to continue the work of restoration there.

The following gentlemen were elected members of the society:—

The Hon. A. J. R. Anson, Christ Church.
R. M. Gawne, Esq., Christ Church.
Rev. W. Chambers, M.A., Worcester College.
Rev. J. E. T. Rogers, M.A., Magdalen Hall.
Rev. J. Bosworth, D.D., Christ Church, Professor of Anglo-Saxon.

Professor Westwood then called the attention of the meeting to a large number of very careful rubbings from the curious early crosses and inscriptions which occur in Wales. These he had brought to illustrate the remarks he had to make upon the early Christian Monuments of Wales contrasted with those of the Catacombs of Rome, of which an account had been given at a previous meeting by the Rev. J. W. Burgon.

First Meeting, Trinity Term, May 22. The Rev. the Master of University College, President, in the chair.

The following gentlemen were elected members of the society:—

The Hon. A. Legge, Christ Church.
R. S. Cobbett, Esq., Pembroke College.
Ralph Blakelock, Esq., Lincoln College.
Rev. J. P. Tweed, M.A., Exeter College.
Lake Rivington, Esq., Magdalen College.
J. T. Berwick, Esq., Queen's College.

The President, after announcing that the annual meeting of the society would be held this term, in accordance with the custom which, till within the last few years, had been maintained, called upon Mr. Parker to read his paper, "On the Remains of the City Walls and Fortifications of Oxford."

The annual meeting of the society was held on Tuesday, June 4, at the Music Room, Holywell, the Rev. the Master of University College, President, in the chair.

The room was adorned with a large collection of fine architectural photographs, chiefly lent for the occasion by the Architectural Photographic Association.

The President, in opening the proceedings, referred to the general prosperous condition of the society, and then called upon the secretary, Mr. Le Strange, to read the annual report.

"The past year has been one of the most eventful to the society since its commencement.

"In 1859 the society completed the 21st year of its existence. Although the state of its funds at that time, and the estimation in which it was still held, seemed such as to warrant its members in believing that its strength was in no way impaired, still those who had watched it from its birth, through the years of its infancy, till it legally came of age, could not but feel anxious for its future welfare.

"The event, perhaps, which more than any other hastened the crisis which was then impending, was the expiration of the lease of the rooms of the society, and although during 1859 the committee were anxious to seize on any opportunity for obtaining a place of safety where the valuable collection of casts, models, seals, brasses, drawings, and books which, during the many years of its existence, the society had accumulated, might be deposited, still 1860 came upon them before they had been successful. The University had, however, signified their willingness to accept the collection and prevent its being scat-

tered, provided that they could find amongst their several buildings any room which they could conveniently spare.

"As a temporary place of safety, an unoccupied room over the Clarendon building was provided, in which the collection was placed, but the room was totally unfit for lectures; the library, from want of space, was rendered useless; and after the expenses on moving from the old rooms had been met, the society found itself in a most unenviable position as to its funds.

"It was exactly at this time last year that a general meeting was called, and the state of the society freely canvassed. There were those present who, surveying the past history of the society, considered that it had done its work, and that the taste for architectural studies was not sufficiently extended to support a society of the kind. Various suggestions were made, but eventually the one put forth by the committee, with some slight modification, was adopted.

"The substance of the changes was, that history should be added to architecture as one of the objects of the society, and that it should henceforth be called the Architectural and Historical Society; that the subscription for residents should be reduced to 10*s.* instead of one guinea, the sum previously paid, and that 5*s.* should be fixed as the sum to be paid by non-resident members.

"The following Term found the society again in working order, and the committee have no slight reason to congratulate themselves that their expectations as to the results of those changes have been fully realized.

"We have, during the past year, held nine meetings, exclusive of the present annual meeting of the society, and your committee will now proceed to lay before you a short analysis of the papers read and the subjects discussed on those occasions. We may divide them into two classes; first, those which are both architectural and historical; and secondly, those which are purely historical. To subjects belonging to the first of these we have devoted seven of our meetings, and in these we shall find that sometimes it is architecture and sometimes history which predominates; of the second class we have had two papers.

"The first meeting of the society as newly constituted was appropriately occupied with a discussion, opened by Mr. J. H. Parker, 'On the Connection of History with Architecture,' which showed in a concise and clear manner how the character of each century was stamped on its architecture, and how much the style of the latter depended on the influence of external circumstances. At the next meeting Mr. Parker delivered a lecture 'On the Comparative Progress of Architecture in England and France during the Middle Ages, with especial reference to the History of the Times,' in which he showed how much closer a connection than is now generally supposed existed at that time between the two countries, and how much the friendly intercourse between the nations had to do with the almost similar and simultaneous development of architecture on each side of the channel.

"At the subsequent meeting there were two papers read, which may be said to have been devoted to architectural, or rather to antiquarian research. One (Nov. 28, 1860,) by the Rev. J. W. Burgon, who

offered some interesting remarks on a series of rubbings, suspended round the room, which he had made from inscriptions on the marble and stone slabs covering the graves of the early Christians in the Catacombs of Rome. The lecturer contended that the custom of burying in underground vaults was of Jewish origin, and was probably a national custom introduced at Rome by the Jewish converts to Christianity settled there. The second was by Mr. J. O. Westwood, the Hope Professor of Zoology, who exhibited a valuable collection of rubbings, which he had made with great labour and perseverance, from the early Christian monuments of Wales. The subject, he said, had been suggested to him by Mr. Burgon's rubbings from the Catacombs, and there were many points of resemblance between them.

"On February 19 of the present year, Professor Goldwin Smith discussed 'Several Subjects for Inquiry connected with the History of the University and Colleges,' but the lecture was, in fact, a lucid and interesting summary of the history of the university, which he divided into four phases, extending from the traditionary foundation by Alfred down to the commencement of the present century.

"The paper with which we were favoured at our last meeting, by Mr. J. H. Parker, comprehended both the subjects which our society has in view. He traced and illustrated, with several plans and views, the remains of the city walls and fortifications of Oxford,—not only those which existed in the civil commotions under Stephen, and in the times of Henry III., but also the earthworks erected in the times of the Rebellion, when King Charles fortified the city against the Parliament.

"The last paper of this class was by the librarian, 'On Walter de Merton, as Chancellor, Founder, and Architect;' who, he said, was the first to conceive the idea of the collegiate system, and to whom we owe a debt of gratitude, not only for his munificence in founding Merton, but for his skill in architectural design, since he was one of the first to introduce the Decorated style. The lecturer then traced the principal incidents both of De Merton's public and private life, showing how to him and the three other chancellors, Wykeham, Waynflete, and Wolsey, Oxford owes the foundation, perfection, and extension of a system which has placed her university in the foremost rank among similar institutions in Europe, as well as her finest architectural monuments.

"Of the seven papers the first is devoted to the discussion of architecture as well as history. In the second, by Mr. Parker, the former predominates. Architectural remains form the basis of the papers of Mr. Burgon and Mr. Westwood. Professor Goldwin Smith's History of the University threw much light on the same subject. Mr. Parker's lecture on the Walls of Oxford is illustrated by the remains which exist around us; and, finally, the librarian brought before us Walter de Merton in the character of architect, as well as of chancellor and founder.

"On the other hand, we have devoted two evenings to the consideration of purely historical points. The first paper of this class read before us was by the Rev. W. Shirley, 'On some Questions connected with the Chancellorship of Becket,' in which he showed that we owe

him a lasting debt of gratitude for permanent and beneficial traces left by him, (1) in the office of chancellor, (2) in the constitution of our courts of justice, (3) in the character of the common law.

"On the 8th of May, Professor Goldwin Smith offered before the society some valuable remarks, 'On the Different Views of the Character of Cardinal Pole,' showing how the history of those times lately published by Mr. Froude was likely to lead one to form a false estimate of the public and private character of that distinguished statesman.

"While fully admitting, therefore, that the work of the society is now twofold,—that it does not give undivided attention to architecture, as was formerly the case, the committee believe that they have in the main furthered the interests of that study, for which the society was originally founded. Architecture by itself, as a study, was not sufficient to sustain a society in a position to command general respect and esteem; and they believe that the uniting history with that study has been the chief means of preserving the society from dissolution. And more than this, they believe that at the present time the historical view of the architecture of this country is of the highest importance, when we meet with so many instances of the introduction of foreign designs under the idea that the architecture on the continent provides examples which are entirely wanting in England. The historical view will show how the architecture of the country always adapted itself—and that with the greatest success—to the requirements of the times; and it is only by paying close attention, not only to mediæval plans and designs, but to the causes which gave rise to them, that we can hope so thoroughly to understand the national style of this country as to regain for it the love and admiration which it once enjoyed.

"Time was when all architectural works going on in the kingdom possessed so great interest for the members of this society that it was customary to refer to them in the annual report. By degrees we learnt to regard only those which were in progress in our immediate neighbourhood; and of late years we have paid little attention to any work beyond the boundaries of this city.

"Since our last report there is indeed little to mention, as the space is somewhat circumscribed, and great works—such as Exeter Chapel, Balliol Chapel, and the New Museum—may well precede a pause. However, it is not entirely so: a new library has been built at University College, to receive the statues of the great Lord Eldon and his brother Lord Stowell, the most distinguished members of the college in the early part of the present century. The building has been intrusted to Mr. Scott, and your committee have every reason to congratulate that college on their choice, the building possessing every advantage, combined with simplicity and beauty of design.

"Mr. Scott has studied the history of the architecture of his country, and has mastered not only the forms, but the principles, of mediæval designs also; and it is from this cause, probably, that his works have been so successful that at the present moment the committee have been told that the restoration or building of no less than eleven cathedrals are intrusted to his sole charge.

"Of the new church in S. Giles's your committee could not approve when the designs were laid before them. They reserve a final judgment till the work is finished; but as far as it has gone the building appears decidedly otherwise than English in character; and against the introduction of foreign details for the sake of novelty, instead of carefully developing the styles which we have so exquisitely represented in our own country, this society has constantly protested.

"The introduction of a new painted window into the cathedral of Christ Church has called forth several remarks. As to the details of the design, all will agree, probably, that it merits great praise; but as a whole, considering its position, and the nature of the material with which the artist has had to deal, exceptions may fairly be taken to a general verdict in its favour.

"To return to matters connected more directly with our own society.

"Among the officers but few changes have been made. Our President, Treasurer, and Librarian continue the same as last year. Mr. E. S. Grindle, of Queen's College, one of your Secretaries, was, we regret to state, compelled to resign on account of his health; and Mr. H. W. Challis, of Merton College, has been elected in his room. Five of the late committee retired in regular rotation, and the following gentlemen have succeeded them:—

"The Rev. P. G. Medd, M.A., of University College; the Rev. W. W. Shirley, M.A., of Wadham College; the Rev. the Rector of Lincoln College; E. W. Urquhart, Esq., of Balliol College; and W. J. Gunther, Esq., of Queen's College.

"The committee cannot close their Report without congratulating the Society on the very large number of new and influential names which they have been able to add to their list during the past year. It is in great measure owing to this fact that we were able last Term to issue with our Report such a satisfactory balance sheet of the receipts and expenditure of the year. Our accounts, including our liabilities, at the commencement of the October Term, showed a deficit of more than £50. We had, therefore, great satisfaction in being able to show last Term that by Donations from former members, by renewed subscriptions from life members, and the payment of several arrears, in addition to the subscriptions received from new members—of whom upwards of fifty have been added to our list in the course of the year, —the whole of our liabilities have been met, leaving a fair balance in hand. Our expenses have been considerably reduced by the kindness of the Curator of the Ashmolean Museum in permitting us to hold our meetings there; and should such permission be continued to us, and the amount of subscriptions keep up to their present average, we shall hope to have funds in hand, and be able further to extend the influence of the Society, whether by more frequent meetings or by further enlargement of the Reports of our proceedings."

The adoption of the Report was moved by the Master of Balliol College. He said that he sincerely congratulated the Society upon the very satisfactory statement which the committee had laid before them. Not the least encouraging subject referred to in the report, was

that which related to the state of their funds. The prosperity of every society depended very materially upon the state of its finances, and it was therefore with much pleasure that he heard so great an improvement had taken place in that department during the past year. He was of opinion that during the year the Society had to a certain extent changed its ground of operation, but the transition from Architecture to History was an easy one,—indeed a natural one; and he congratulated the Society on the manner in which they had been able to combine both. It had been said that Architectural Societies had done their work, and there was nothing left for them to do; he did not think, however, this was the case. He was anxious to bear testimony to the immense amount of good which these societies had accomplished throughout the kingdom during the last twenty years; but he also thought that there was still much to be done. He thought, too, that combining historical with their architectural studies would in no way interfere with the work of the Society. He would refer especially to one field of work which he thought was still open; hitherto the efforts of the Architectural Societies had been directed towards the improvement of ecclesiastical buildings only; he thought they might do much by turning their attention to domestic buildings, and he believed that the time would soon arrive when it would be as impossible to hear the nonsense talked on the subject of domestic architecture, as it is now almost impossible, thanks to these societies, to hear nonsense talked by educated men about church architecture.

Professor Stanley then rose, and expressed the gratification which he felt in seconding the Report. He was sorry his numerous duties had prevented him from giving that time and attention to the Society which he would wish to have done; but he hoped next Term to be able to be more often present at their meetings.

The President then made some remarks upon the plan which the state of their funds had permitted them to adopt, namely, the issue, at the end of each Term, of a Report of their proceedings. He also drew attention to the great debt of gratitude which they owed to the kindness of the Curator of the Ashmolean Museum for permitting them to hold meetings in that building.

The adoption of the Report was then unanimously carried.

The President said he had next to call upon Professor Goldwin Smith for his lecture upon "Some Points connected with the History of Ireland."

The lecturer touched first on the physical character of Ireland, its physical relations to Great Britain, and the influence of these circumstances on its history. He then proceeded to treat of some points connected with the state and characteristics of Irish civilization previous to the Conquest, to describe the early manifestations of the national character in various departments, and to trace the connection between its primitive peculiarities and those which it exhibits in the present day, showing, in the course of this inquiry, that, upon a just view of history, great allowance must be made for some of the reputed vices and infirmities of the people. He next described the circumstances which led to the Conquest, the Conquest itself, the causes which occa-

sioned its incompleteness, and the evils of which its incompleteness was the source. The subsequent course of Irish history, political and ecclesiastical, was then followed through the period of the early Pale, the Tudor and Stuart era, the great rebellion of 1641, the civil war in the time of James the Second, and the concluding rebellion of 1798, down to the Union and the passing of Roman Catholic Emancipation.

A vote of thanks was passed to the Professor for his interesting lecture. Owing to the lateness of the hour at which the lecture was concluded, there was little time for calling attention to the beautiful collection of photographs. A vote of thanks to the Architectural Photograph Association for their kindness having been passed, the meeting was brought to a close.

Several persons, however, remained for some time afterwards to inspect the photographs.

CAMBRIDGE ARCHITECTURAL SOCIETY.

The Fourth Meeting of the Cambridge Architectural Society was held on Thursday evening, May 30th. The Rev. G. Williams, King's College, in the chair.

The Rev. W. J. Beamont, Trinity College, read a paper on the Conventual Church of Mount Sinai. The convent dates its formation from the Emperor Justinian. The present buildings form a square, each side of which is one hundred yards long. The church is a little off the diagonal towards the northern wall. Its form is, externally, rectangular. It contains four portions—the ordinary narthex, naos and hieron, and an opishieron behind the hieron, wherein is the traditional site of the burning bush. The narthex is a dark corridor, preceding the entrance to the naos. The naos is divided into aisles by two rows, of six pillars each, two more being added and enclosed within the hieron. The pillars are of granite, whitewashed, their capitals palm-leaf, and other Egyptian types, the height twelve feet. Wooden screens of lattice work serve to divide the centre and side aisles; the ordinary gallery for women over the narthex is wanting. The hieron terminates in an apse, around which run three stone benches, corresponding to the seats of the bishop and presbyters in ordinary basilicas. On the arch of triumph is a mosaic of the Transfiguration, in honour of which the convent is dedicated. On either side of this are portraits in mosaic, that on the left, of Justinian, shaggy and unintelligent; on the right, of Theodora, effeminate and sensual. These portraits are, probably, contemporary. The length from the apse to the narthex is 108 feet, the breadth of the nave 30. From the piers round arches spring, and support the roof, which is, internally, flat; externally, pyramidal. Over the arches are plain clerestory windows. The chapel of the Burning Bush is said to have been founded by Helena; but the present structure is not pretended to reach to any remote antiquity. The altar is reported to cover the site of the Burning Bush; the east end is

square; you are required to take off your shoes on entering; the convent contains thirty-five monks, seven of whom are priests, one a deacon, the rest lay-brothers. They are under the charge of a Hegoumenes Militius, who formerly studied in Athens; he has held his present post four years. A constant interchange of inmates is maintained between the convent on Mount Sinai and its branch in Cairo, where the Archbishop of Sinai usually resides. It is the intention of the present Archbishop to rebuild the monastery on Mount Sinai, so as to fit it for the residence of a hundred monks. It would be well if, in his improvement, he included a school for the monks, and for the children of their dependent servants in their neighbourhood.

The excursion of the Cambridge Architectural Society took place on Monday, the 20th May. A party of about seventeen started with coach and four from the Eagle, at 10 a.m., and drove over to Huntingdon, taking Long Stanton, Over, Swavesey, and Fen Stanton on the way. At Long Stanton they stayed, and examined both the small and interesting church of S. Michael, and its larger neighbour of All Saints. Over is a very interesting specimen of modern restoration, which has been well carried out by the present energetic vicar. At Swavesey the party were invited by Mrs. Long to view the old manor-house, which has many very interesting portions remaining; and by her hospitality they were refreshed for their journey. The church at Swavesey is fine and large, but in very poor condition. Fen Stanton has had the nave lately restored in good taste, but the chancel looks very meagre, being a fine shell with good windows, and very poor fittings. It is to be hoped that in time it may be made to agree better with the body of the church. At Huntingdon the party visited All Saints church, which has lately been restored, or rather partially restored, under the superintendence of Mr. Scott. Chairs are introduced here throughout, with good effect and great convenience, but much remains to be done to the church before the restoration can be considered complete. After a comfortable dinner at the Crown, the party returned to Cambridge, arriving soon after seven in the evening.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

The Spring Meeting of this Society was held at Thrapston, on May 28. The following annual report was read by the secretary, the Rev. T. James:—

"The society has arrived at the fifteenth year of its existence, without ever having held a meeting in this town; and if you are disposed to find fault with us for our not having come here before, we have the simple reason to give that 'no one asked us.' But as, on the present occasion, we have in our chairman, your excellent neighbour, one of our kindest and most efficient patrons, and in another neighbour of yours, Mr. Lightfoot, our latest appointed secretary, we feel that we

require no further introduction to you than what their names will give, and that, at least, for their sakes, you will give our society a fair hearing and a friendly welcome.

"Yet, however respectable our credentials may be, it may reasonably be expected that when we appear for the first time in a new place, we should give some general account of our objects and our acts; and, as the formal report of our transactions must necessarily be rather briefer than usual, (because being read in May instead of its usual time, October, it will only embrace the works of six months instead of twelve,) you will, I trust, excuse me if I diverge a little into the general architectural topics of the day, after I have taken stock of the local business transacted in our own immediate archdeaconry.

"Our objects, then, are really wider than our title, perhaps, at first suggests. We are not, as many suppose, a mere church-building or church-restoring society; still less, are we merely antiquarian. We wish to combine all this with many other things. In a county like this, so rich in the architecture of olden times, it would be a disgrace to us not to make ancient art our study, and reverently to preserve its existing memorials; but we have at the same time the more practical object in view of improving the character of the buildings daily growing up around us—our churches, our town-halls, our corn exchanges, our schools, our mansions, our parsonages, and—though least in size, not least in importance—our labourers' cottage-homes. If we have been seldom applied to for advice in secular buildings, as compared with ecclesiastical ones, it is from no want of interest on *our* part, but probably from a mistaken view of our caring exclusively for churches; and I may, perhaps, be permitted to express my belief that some unnecessary expense and ugliness might possibly have been saved to the county in some of our recent buildings had the plans passed under the eyes of a committee accustomed to scrutinise architectural designs.

"Since last October, plans for the rebuilding of the chancel of Husband's Bosworth, and for the re-arrangement of the interior of Wellingborough church, both by Mr. E. F. Law, have been approved; and a scheme for the internal arrangement of Kingsthorpe church, by the same architect, is now in the hands of a sub-committee. At the request of the rector a sub-committee has also visited the fine church of Everdon, and reported on the condition of the chancel. A plan for the re-seating of Long Buckby church, by Mr. Gilbert Scott, has been considered and approved. The important works at Uppingham and Ketton churches, reviewed before, are being vigorously carried on; and the little chapel of Sutton-by-Weston is being carefully rebuilt, according to our former recommendation. Two very important schools—that of S. Giles', Northampton, by Mr. Law; and that of Belgrave, near Leicester, by Mr. W. Gillett—have been submitted to our criticism, and are now in the course of being carried out, and are likely to vie advantageously with any schools within the diocese. The schools at Islip, by Mr. Slater, were favourably noticed in a former report. Plans for the new school at Paulerspury were exhibited at our committee, but too late for criticism. Some very elaborate drawings of a well-considered design for a new church about to be erected in Cal-

cutta, by Mr. Gilbert Scott, having passed through the hands of your secretary, have on several occasions been laid before the committee, and they believe that in them the very difficult problem of adapting Anglican architecture to a tropical church has been most successfully solved. By great thickness of wall, small windows, lofty roof, and an external colonnade, or cloister, running round the ground story, every means of coolness has been secured. No stone is to be procured on the spot except at extravagant prices; nor in that city, which is called the 'City of Palaces,' does a single stone building, with one trifling exception, exist. All is, of course, sun-baked brick, covered with white stones. The railway works of the last few years, however, have considerably improved the Indian manufacture of brick; and Mr. Scott purposes to take advantage of this improvement, and use the brick in its natural form and colour for the whole external walling, arcading, and mouldings of his new church. In connection with brick architecture (which I hope is being daily more and more successfully used) I mention that Mr. Scott's brick church at Leicester, of which the drawings were last year submitted to our society, is fast approaching to completion.

"Several plans for cottages, among which were some executed for Lady Marian Alford, others by Mr. Pedley, and ten designed by Mr. Pope for the 'Cottage Improvement Society,' have been minutely and repeatedly scrutinised and discussed; and the committee hope during the ensuing year to put forth some cheap and convenient designs of its own, founded on the experience of the many plans which have passed in review before them.

"The design of the present year of the greatest local interest and importance, is Mr. Scott's, for the new chapel at the Lunatic Asylum. This very beautiful plan is no less remarkable for its grace than its simplicity, bearing no extraneous ornament on its surface, but deriving its character entirely from its height and fine proportions. Its walls would already have been raised many feet from their foundations, had not the sandy nature of the ground caused unexpected delay, and entailed a large amount of additional excavation.

"The treasurer's account, annually made up in October, will not be forthcoming to-day; but, notwithstanding the large purchases of both English and foreign books, the object to which our funds are now chiefly devoted, the finances of our society are in a most prosperous state (our surplus is quite undisputed), and afford us the hope of eventually being the possessors of a first-rate library of architectural and archæological works. I should mention the very curious and valuable collection of casts of two hundred and seventy seals of local and architectural interest added to our collections this year, by purchase from Mr. Ready, of the antiquarian department of the British Museum, and which are exhibited to the members for the first time to-day. We have had the pleasure, during the past six months, of voting £2. 2*s.* towards the memorial of the late Mr. Pugin, and £1. 1*s.*—a mark, not a measure, of our gratitude—towards the testimonial about to be presented next week to the indefatigable general secretary for the Associated Volume of Reports, the Rev. E. Trollope, at a meeting to be

held at Bourne, Lincolnshire, to which members of this society are invited.

"Your committee have to regret the resignation of the local secretary for Rutland, the Rev. H. L. Wingfield, who, during his short tenure of office, has been instrumental in procuring us several valuable members in that county. The Rev. Chancellor Wales, being now settled at Uppingham, will act for the Rutland district of the archdeaconry.

"Your committee regret that the hopes which they had at one time formed of seeing a worthy chapel rise from the ruins of Catesby are not likely to be fulfilled. It is now proposed, they believe, to rebuild the latter debased chapel on its present site, and the work of demolition has commenced, under the hands of a builder. Soon nothing will be left of the old nunnery, and all material memorial of the good Dame Joyce Berkeley will pass away, to add another to the utterly erased religious foundations of this country.

"The society still continue to feel unabated interest in the works now going on at the Round church of S. Sepulchre's, Northampton; and they earnestly recommend the undertaking as one deserving the aid of the whole archdeaconry. The large sum of £700 has been collected by the ladies' committee; but at least £2,000 is yet required to make the new part fully available for Divine service. The use of varicoloured stones, both externally and internally, has been carried out by Mr. Scott to an extent unexampled, I believe, in modern times; and he has applied the same principle to the woodwork of the chancel roof. The present condition of the works is so singular and remarkable, that no one should omit the opportunity of visiting them, in order to observe how well the new work contrasts, yet harmonises, with the old; and that, though in the former the utmost development has been allowed, the most conservative spirit had presided over the tender handling of all the ancient fabric, and the time-marks everywhere imprinted on its walls. Lord Alwyne Compton, than whom there is none more competent for the work, has sent from Rome a very beautiful design for the pavement of the apse, which has been submitted to our society, and which the local committee purpose to adopt.

"At the request of our committee, the Arundel society of London have set apart a copy of their beautiful publications, to lend for such gatherings as the present one; and they appear for the first time in this room to-day. We have promised any aid in our power towards the establishment of an art school in Northampton, and to assist in the formation of the museum, for which the municipality of Northampton has granted a rate, and which it is hoped to have connected with the new Town Hall. We also look forward with pleasure to friendly relations with the Natural History Society for this county, which is likely shortly to be started under the auspices of your neighbour, Lord Lilford.

"If we look beyond our own archdeaconry the past year has not been very eventful in the architectural world. The old contest between Classic and Gothic is still going on, both on paper and in stone (or, I fear I must say, in stucco), and we must despair, in an age of

so much independent judgment, of ever arriving at any general consent as to the adoption of one authoritative style. Still the history and genius of that which we must call 'Gothic' is too closely woven in our national associations ever to bear, without protest, a supplanter, or even a rival. In that instance, where the most absolute rivalry of styles has been paraded by the dogged pertinacity of one member of the Cabinet—the designs for the public offices at Westminster—Mr. Scott has, for the time, been driven from his position, and from the style of which he is so great a master, to draw an elevation in contravention to his own judgment, and that of the great majority of his countrymen, who have made architecture a study of profession or of love. But the decision yet rests with the House of Commons; and it is in reliance on their listening to the voice of the educated classes, that you will be asked to agree to a memorial and petition to-day in favour of the national style for our national offices. You have only to visit the exhibition of the Royal Academy to see what beauty, what variety of outline, what play of light and shade, what adaptability, the Gothic style has in the hands of Mr. Scott, who exhibits there the latest version of his designs for the Government Offices; and it is hardly probable that, in deference to the classical crotchet of an individual, the English people will allow themselves to be defrauded of a design which promises to give the highest development of national art which the country has ever seen. If people wish to see what they may expect from a public office in classic style, I recommend them to make a visit to the new office of Metropolitan Works, just finished, in the narrow passage which leads from Spring Gardens into S. James's Park, where the wretched repetition of rusticated pavement, stucco ornaments, narrow windows, and paltry details, will make them despair of our having attained any advance in art in public buildings, notwithstanding all the study and interest which has been bestowed upon architecture during the last quarter of a century. To a sensitive eye it is perfect misery to see the mass of new buildings in London, frightful in form and false in principle, which meet one at every turn, and it requires a strong mind and firm patriotism in those who believe in the symbolism of architecture not 'to despair of their country' after an hour's stroll through any of our principal thoroughfares where the builder is at work. In striking and refreshing contrast are the new schools for S. Giles', just abutting upon Holborn, built by the younger Barry, and which show what Gothic brickwork, loftily and simply treated, might do for the streets of London.

"There is, however, immense work yet to be done in working out a national architecture, without any trickery of archaicism, beyond that deference to ancient example which every true act, and course of action, must have to be successful; without sacrificing one iota of practical convenience, or rejecting one material of constructional device which modern science has put into our hands. It is absolutely childish to be arguing whether Gothic or Classic can admit this or that improvement in construction or material, if it has once been established to be an improvement. A style that cannot, or will not, adopt the best means at hand, is a mere idol, or a plaything, and must inevitably, in the end,

come to nought. It is certain that our professional architects of either school have not yet sufficiently grappled with the means of supplying our conveniences and our comforts, and have thus too commonly thrown the building of our houses into the hands of operatives and not artists. It is a common belief (which could hardly have grown up without the bitter experience of many years) that in employing an architect, you are taking an expensive method of sacrificing internal arrangement and comfort to outside show; whereas it is a certain fact that a true architect, master of his position, should be able, by the most careful study of interior arrangements, to elicit an original and appropriate elevation, at a less cost than a builder could run up his regular amount of orthodox sash windows and potted chimneys.

"And this adaptation of the outside to the internal conveniences is the crowning merit of our old national style, and in direct opposition to the cramping pedantry of classic regularity. As to the forms of ornament, the applicability of sculpture, their respective proportions, and prevailing lines of outline, on these there may always be a difference of taste and opinion; but, in spite of the amazing blunders committed, there never can be a question which style is the most elastic, and adaptable to every exigence and every clime. It is from the present transitional, vacillating, unconsidering state of the public mind on art, that the most fear is to be had for modern architecture: that the future development will start from our own ancient landmarks there can be little doubt. The 'Victorian' style may be, like many of our public acts, a plausible compromise, and a varnished jumble; but whatever future life shall exist in English character or art must be based on more definite principles than the present age admits of, and will probably be led by what is passing both in Europe and America to hold more firmly than before by our own national traditions.

"I may congratulate this county, at least, on the style which the Corporation of Northampton have determined on for their new Town Hall and Museum, and I trust that the design will be of such excellence as to be an example to other towns of the county.

"A revival in architectural literature has marked the present year, and the new editions of Mr. Bloxam's and Mr. Parker's manuals of Gothic architecture show that the study has still attractions for the readers of the rising generation; while Mr. Beresford Hope's 'Cathedral of the 19th Century,' setting forth, as it does, in its pages, the fact of the reality of its title, is a most encouraging proof that the highest object of ecclesiastical art is yet within the province and the aim of living architects. The mere publication of such a book, which is a most practical, sober treatise, is a remarkable sign of the times. Twenty years ago such an announcement would have bordered on romance. But Mr. Hope has clearly shown that many cathedrals of the 19th century have been, and that more will yet be, built.

"How much we want cathedrals, and how thoroughly we can use them in the present day, I need not urge on those who enjoyed the choral festival at Peterborough last Thursday week. It was a day to be well remembered by all, and by us, in connection with our present subject, as a proof that foundations laid in faith and largeness of heart are never laid in vain; that the true builder's stone laid on earth, like

the sower's seed cast upon the waters, shall be 'found after many days,' and that ages of indifference and neglect cannot dull the splendour, nor mar the use, of those houses of prayer which by their very vastness and magnificence tell, in spite of accompanying errors, of the uncalculating piety of those who reared them.

> 'They dreamt not of a perishable home
> Who thus could build.'

Can I close this digression, in which you have kindly permitted me to indulge, without a word of regret for the fall of that great architectural glory of the South—the spire of Chichester Cathedral? Yet even here we may derive some comfort from the spirit which has determined to rebuild it again. There is little doubt but that, large as is the sum required for its reconstruction, it will again rise, before many years are passed, the glory of the Sussex landscape and the beacon of the Southern coast; and every architecturalist and churchman will, I think, be glad to say that he had contributed his mite towards it.

"I spoke of this report being read six months sooner than is ordinarily the case, and I must, in conclusion, advert to the cause of this, which is the meeting of the Archæological Institute at Peterborough in the last weeks of July. So important a gathering would naturally exhaust the interest of our numbers for that season of the year, and it is therefore proposed to omit our annual autumn meeting for 1861 altogether. The programme of the proposed proceedings of the Institute is in the room, and I can add no better word in conclusion than to advise all the members of the society to attend the forthcoming meeting in July. There is every reason to expect a most successful gathering, and as far as lies in our society we shall certainly do our best to further it. There is one who looked anxiously forward to this meeting—one who was lately numbered among our honorary members, but whom the hand of death has removed from off our roll before the meeting of the Institution, which would have honoured her name, has been assembled, and whom I would not willingly pass unrecorded on such an occasion as this. The archæology and history of this county is nearly as much indebted to Miss Baker as it was to her lamented brother, and her name should never be dissevered from his, when Baker's accurate and full, though, alas! incomplete, History of Northamptonshire is named. Her own special work, the Glossary of Northamptonshire Words and Phrases, is full of amusing and useful information on everything relating to the language and customs of the county, and, from its fulness, deserves a circulation beyond our own borders. Our Society is indebted to her for many appropriate presents, and for the kindly interest she always took in our meetings at Northampton. She was the first lady enrolled among our honorary members, and it will be long before another archæologist of her sex will be found worthy to fill her place.

"I fear I have detained you too long, but my report would be incomplete if I did not thank the inhabitants of Thrapston and its neighbourhood for the kind reception they have given us, and for those contributions towards the Museum, which, I trust, will be the subject of further remarks this evening from my fellow-secretary, Mr. Lightfoot,

who ought to have occupied the space I have engrossed to-day, but whom the inhabitants of this neighbourhood will very little understand and appreciate if they do not make him their guide and instructor in their architectural and archæological pursuits, an office from which nothing but his too great natural modesty has hitherto most unreasonably kept him."

At the bi-monthly meeting of the society, held on the 10th June, the Rev. Lord Alwyne Compton in the chair, the following new members were elected:—Mr. T. Edis Gray, Mr. J. T. Irvine, Mr. Jas. Fletcher, Mr. William Mobbs, Mr. Charles Phillips, Northampton.

There were purchased—D'Agincourt's History of Art, Britton's Peterborough, Didron's Annales Archeologiques, Wallcott's Church and Conventual Arrangement.

The Secretary stated that the late Miss Baker had left a memorandum expressing a wish that her seals, and architectural fragments in her possession, should be presented to the society, and that the executors had very liberally expressed their intention of carrying out her wish. The thanks of the committee were given to Mr. Whitworth and his co-executor.

After a discussion on the advisability of securing a more extensive and ready co-operation of the township of Northampton in the pursuits of the society, the absence of which the committee has long deplored, it was resolved "That a sub-committee be formed for the town of Northampton, especially to promote the study and preservation of local antiquities, and to hold their meetings, if they shall deem fit, in the society's room." A sub-committee, with power to add to their number, Mr. Elliot secretary, was provisionally appointed to carry out this object. The committee expressed their willingness to vote small sums, on the recommendation of the sub-committee, towards excavations, or other antiquarian objects in connection with the town, and especially with reference to the Castle site, soon likely to be built over; and in every way to encourage the extension of the society within the town of Northampton. The probable mode of working the sub-committee would be to hold evening meetings once a month, or oftener, when objects of archæological interest would be exhibited, questions of local or general antiquities discussed, and short papers read, which might be recommended for publication in the society's volume.

Plans for Mousley church restoration, by Mr. W. E. Gillett, were sent by the rector and generally approved, but the committee recommended the retention of the font in its original position. The report of the sub-committee on Everdon church was read and received; that of Raunds reconsidered. Some curious books, and a design for a sepulchral cross were exhibited. A meeting of the Leicestershire Society at Lutterworth, in the autumn, was announced, and also that of the Archæological Institute, at Peterborough, for July 23, of which members will receive a definite notice.

Some bills were ordered to be paid, and the committee adjourned to Castle-hill to examine the walls and objects lately discovered, where they were hospitably entertained by Mr. Walker, the proprietor.

NEW CHURCHES.

S. Martin on the Hill, Scarborough, Yorkshire.—An excellent design by Mr. Bodley. The plan shows a nave 94 ft. 6 in. long by 26 ft. broad, a chancel 30 ft. 6 in. by 23 ft., aisles to the nave, half aisles to the chancel, and a sacristy at the east end of the south chancel aisle. The nave has four bays besides an additional one at the west, which is treated as a narthex, and has the tower engaged at its north end. The style is a severe Early-Pointed, the tower and spire in particular showing evident marks of extremely early French style. The specialty of the church is its unusual height. The aisles are low, but the clerestory extremely lofty and well-developed. The piers of the arcade are clustered shafts; the arches are well moulded. The clerestory windows are of two tall unfoliated lights with a trefoiled circle in the head. The chancel has large octofoiled circles on the north side over the lean-to roofs of its aisles. The east window is of three lights, with a sexfoiled circle in the head. It is set very high up in the gable, and, inside, a well-designed architectural arcade, intended to be filled with paintings, makes a dignified reredos. The whole detail is treated with freedom and power; and the tower and spire in particular, though affecting (perhaps) a too early type, are unusually effective and picturesque. The design is strongly marked with individual character.

S. Nicholas, Harpenden, Herts.—This new church, by Mr. Slater, is rebuilt on the old site, preserving the old Third-Pointed west tower. The old church, of rude Romanesque, was in a very dilapidated state. The roofs and windows were nearly all modern, the low central tower had been pulled down for centuries, besides which the old piers of the nave were of such a size as to render the aisles useless for seeing or hearing, and the seats were arranged very badly. On the whole a good case was made out for rebuilding. The new church is constructed of local stone, the dressings being of Ancaster, and the circular shafts of the arcade are of Mansfield stone with foliaged capitals of Ancaster stone, while the Mansfield stone has also been used in the arches of windows and in courses. The period selected is Early Geometric, and the plan consists of a clerestoried nave, aisles, transepts, and chancel, with aisles of two bays, and projecting sanctuary, with which the vestry at the end of the north aisle ranges eastward. The excuse for the adoption of low projecting transepts is found in the fact of the Lord of the Manor possessing a vested right in one of the transepts of the old church. The aisle windows are of two lights with quatrefoils and trefoils alternating in the heads: the clerestory is composed of coupled lights, while three-light windows give light to the transepts. The east window is of five lights. The pulpit is placed against the north chancel pier, and the prayer-desk opposite in the chancel. The seats in the chancel range stallwise, but are, we are sorry to see, three deep. The font stands at the south-west door: the area of the church is filled with open seats for 650 persons: those in the transepts,

however, run north and south. The nave roof is open with curved braces and columns, but that of the chancel is coved and panelled.

S. James, High Wych, Hertfordshire.—This is a small church, recently consecrated, in the parish of Sawbridgeworth, Herts. It is built of brick and flint in an Early-Pointed style, and shows considerable skill on the part of the architect, Mr. Pritchett, of Bishop's Stortford. The chancel is vaulted in brick and terminates in a circular apse, the windows of which, however, are set very much too low. There is a round campanile at the south-west capped with a low spire, by no means a successful composition. The west door is well designed. Internally the walls are lined with white brick with considerable simplicity of effect, with which the elaborate carving of the capitals of the pillars is not quite in harmony. Over the chancel arch is a stone label which struck us as singularly inappropriate. The font is much too small, but there is some very good sculpture on the panels. We must however protest against the Noah's ark on one panel after the pattern of the well-known child's toy. We were beyond measure surprised to hear that the Bishop of Rochester had refused to allow the Holy Eucharist to be celebrated at the consecration of this church, and had expressed a determination to make this the rule of the diocese during his incumbency. We conceive that there can be no possible justification for such a course.

S. ——, Buckfastleigh, Devon.—This new church, designed by Mr. Norton, is called a "Chapel of Ease." The site slopes very rapidly from west to east, so that the vestry is placed beneath the chancel. The plan is cruciform, and both the transepts have galleries. The chancel arrangements are correct, except that the subsellæ are on the same level as the stalls. The style is a plain early First-Pointed. A small bellcote rises from the ridge at the west end of the nave roof, and there is a small porch at the extreme end of the north side of the nave. The galleried transepts seem to us wholly indefensible.

S. Andrew, Singapore.—We have to thank the Bishop of Labuan for allowing us to see a photograph of this church in its present state of proximate completion, which enables us to correct the description given of the building in Mr. Beresford Hope's "English Cathedral of the Nineteenth Century." The imitation of Netley Abbey can only be taken to extend to such details as the arcade, for the church at Singapore is apsidal, with a western tower, and the transepts are in reality nothing more than large carriage porches. The whole appearance of the pile is certainly church-like, but we are frighted as to the details of the window tracery.

Mission Church, Delhi.—In this design Mr. Bodley has carried out into practice those principles of speluncar architecture for tropical climates which we have always advocated, and which have been generally accepted in theory, although scarcely any one has yet ventured to apply them boldly. Here we have a church about 130 feet long altogether. The nave is broad, of four bays; the chancel occupying another bay, with the addition of a circular-ended apsidal sanctuary; an aisle, rather narrow, runs round the whole church, forming at the west end a spacious narthex. The surrounding aisle does not com-

municate with the church, except in the narthex. The longitudinal section exhibits solid walls, with arches of construction between the bold pilasters of the transverse arches, spanning the nave, which support the roof. The clerestory stage is pierced with large triplets borne on shafts with quatrefoiled circles in the embracing heads. These lights, which are not glazed, open into the surrounding aisle, in which are set the external windows of the building—formed of two unfoliated lights with large sexfoiled circles in the head. Thus scarcely any direct light is admitted into the interior, for the windows of the choir and apse are treated in the same way. We only regret that a western triplet, which opens above the lean-to roof of the narthex, is not equally guarded. We much fear that this western window will flood the church with excessive light and heat. The style is a severe Early-Pointed treated in a very masterly manner. A wide-spanned roof of tiles covers the whole structure, aisles and all. On the north side of the chancel, engaged in the aisle, rises a square campanile, well designed, very plain in its lower stages, but with an enriched belfry-stage, a machicolated parapet, and gabled capping surmounted by a metal cross. The roof internally is coved, following the lines of the transverse arches. These transverse arches, by the way, are strengthened by strong quasi flying-buttresses which span the surrounding aisle, and are therefore not seen on the exterior. The arrangements are excellent, and a baldachin-like reredos is designed for the altar. We have little hesitation in saying that this is the best design for a tropical church which has come under our notice.

NEW SCHOOLS.

Etchingham, Sussex.—We are glad that Mr. Slater's restoration of the well-known church of Etchingham is to be followed up by the erection of the much-needed schools. They are to be simply and cheaply built of brick with stone dressings. The plan comprises a single hall-like schoolroom on the ground floor (to be divided by a curtain or screen for the two sexes) with an open roof covered with tiles, surmounted by a wooden bell-cot, and possessing two entrances, one of them through a small cloak-room. There is also to be a house for the master, with three bedrooms, offices, &c., forming with the school itself an L-shaped plan. As the cost is only £550, we could not expect much more: still, we cannot but regret the absence of a definite class-room, and it seems to us that the back yard and the access from the house to the school might be advantageously re-considered.

Disserth, Radnorshire.—These are designed by Mr. Norton. They consist of two school-rooms, each 27 feet by 18 feet, set at right angles to each other in the shape of an L, with a teacher's house attached. The style is Early-Pointed, and the group is altogether picturesque without exaggeration.

Wonham Lodge, Surrey.—Here a small school with a residence is

attached to a gate-keeper's lodge. The design, by Mr. Norton, is unpretending, with half-timbered gables, good chimneys, and bay windows. The school-room itself might perhaps with advantage have been made more prominent.

NEW PARSONAGES.

Rectory, Sherfield-on-Lodon, Hampshire.—A good and well-arranged house by Mr. Norton, in a Pointed style. The bay windows, which are transomed and monialled, are of stone; the upper stories of brick, with framework of timber. The upper windows are of wood, monialled and foliated, and the gables have enriched bargeboards.

Dartington, Devon.—The "restoration" of a parsonage-house is not a work that we are often called upon to criticize. In the present case Mr. White has admirably restored and re-arranged the Rectory at Dartington, a large quadrangular building, with ancient remains in the south and east fronts. An open-roofed hall which had been cut into two heights for bedrooms is restored, the modern windows being replaced with others of good design. The east front is entirely re-built, and the general arrangement of the house greatly improved. The central hall will have a gallery, the woodwork of which is excellently designed. The same may be said of the details throughout.

CHURCH RESTORATIONS.

S. Mary, Stapleford, Wilts, has been intrusted to Mr. Slater for restoration, not before such a salutary expedient had become absolutely necessary. The plan of the church is curious; the nave is flanked to the south with a continuous aisle: to the north there is a blank bay; then more eastward, an attached tower, and then a short aisle, while a large porch and a little transept diversify the southern elevation. The south arcade, of four bays, and the south porch, are fine specimens of Romanesque; while the north arcade—if arcade it can be called—(composed as it is of a blank wall to the west, and two arches with a broad wall space between, more to the east, opening into the tower,) the transept, the aisles, and the chancel, are partly First and partly Middle-Pointed, the clerestory of nave being Third-Pointed. In 1675, the upper part of the tower—a dumpy affair—was rebuilt in the style of the age, and roofs of very bad design and low pitch were placed upon the nave and chancel. At the same time some of the windows were blocked up. The restoration comprises the rebuilding of the west wall, and of part of the north and south walls of nave as well as of portions of the chancel walls; while new roofs, properly pitched, will be placed over the nave and chancel. The nave, south aisle, and transept are to be

filled by open seats, and the north aisle transformed into a vestry—an expedient which we record, but do not praise. The chancel is to be seated stallwise with three rows of seats, the lowest moveable, the prayer-desk forming a quasi-stall on the Decani side. We are glad to notice that the choir will be placed in the chancel, and that there will be a low stone screen. The pulpit is properly placed, against the northern jamb of the chancel arch, which springs from responds. The triple sedilia and the piscina ranging eastward, are of late Middle-Pointed, with ogee-headed canopies. The east window, of four lights, with a circle in the head, will be restored, while the early external sculpture of the rood over it will be reinstated. The font is to stand against the westernmost pier on the south side. The priests' door will be judiciously blocked up. The levels are three steps to the chancel, two to the sanctuary and the footpace.

S. Mary, Stockleigh Pomeroy, Devonshire.—This small church is under restoration by Mr. White. The chancel was rebuilt a few years ago. It is remarkable for being considerably inclined to the north. The present works consist of new south wall and porch, new roofs, floors, and fittings. The whole is done in a simple but effective manner. The nave roof has tie-beams, and king-posts. There is a quasi-chancel-arch of wood. The chancel fittings are indistinctly shown in the plan; they appear to lack uniformity. The vestry is (most inconveniently) placed in the west tower. The size and shape of the altar and footpace are worthy of much commendation.

S. George, Modbury, Devonshire.—Mr. White is restoring the sanctuary of this church as a memorial to the late incumbent, the Rev. Nutcombe Oxenham. The east window is excellent, of five lights, with stained glass by Lavers and Barraud, of a high order of merit. The altar is very dignified. The walls within the sanctuary are polychromed with great richness. We trust the remainder of the church will be treated.

S. Mary, South Benfleet, Essex.—This is another memorial restoration. Mr. White inserts a new east window, and restores the east wall as well as an oaken porch of the 15th century, which is a noticeable feature in the church. Inside, the sanctuary walls have been effectively polychromed. The east window of three lights, with a not very graceful cinqfoiled circle in the head, has been filled with stained glass by Mr. Clutterbuck, of which we are sorry not to be able to speak in terms of commendation. The whole is a well-merited tribute to the memory of the Rev. J. A. Cook.

S. Andrew, Aller, Somersetshire.—This little church is about to be enlarged and restored by Mr. Norton. A north aisle, not reaching to the west end, is to be added to the nave, with a north porch, and a sacristy is to be built on the middle of the north side of the chancel. The original church is curious from the circumstance that the western engaged tower is almost as broad as the nave. Its eastern angles are sustained by piers within the nave, and small lean-to roofs on each side cover the narrow space between the width of the nave and that of the tower itself. The new arcade is of three arches, rising from cylindrical shafts. The added aisle is of Middle-Pointed style, with a separate

gable. A curious font, supposed to be of Saxon date, and the very one in which the Danish Viking, Guthrum, was baptized after his defeat by King Alfred, which has long been an ornament to the vicarage garden, is to be restored to the church. It is merely a circular bowl, but it is to be raised on a new circular shaft, with base and lead lining. The present font is of Debased date.

S. Remigius, Roydon, Norfolk.—The chancel of this church, a Third-Pointed structure, is being restored, and furnished with a new roof by Mr. Norton. The roof is of an ornate type, coved and boarded, with hammerbeams ending in angels, a pierced cornice, and arched braces along the walls. A reredos of seven equal rather massive foliated and pinnacled arches in a continuous arcade is added to the east end. Longitudinal benches with subsellæ are placed on each side, but they are on the same level, and there is no screen to the chancel arch.

S. Leonard, Chelwood, Somersetshire.—This church contains chancel, nave, western tower, north porch, and a south chantry, called the Popham Chapel. Mr. Norton removes the latter, and adds in its place a south aisle, with a large vestry (opening into this aisle) south of the chancel. The original building is hideously Debased. It is to be re-cast altogether in Middle-Pointed. The new arcade is of three arches, rising from rather tall cylindrical shafts.

S. Michael, Kilton, Somersetshire.—Originally a small First-Pointed structure, with chancel, nave, west tower, and south porch; the north wall both of nave and chancel retaining its deep single lancets, while the rest of the windows are Third-Pointed or Debased insertions. Mr. Norton almost rebuilds the nave and renews the windows, placing an unequal triplet of lancets at the east end.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We gladly give insertion to the following prospectus. The drawings which Mr. Johnson exhibited at the anniversary meeting of the Ecclesiological Society were equally remarkable for beauty and accuracy.

"*Early French Architecture.* By ROBERT J. JOHNSON, Architect.

"This work, illustrating some of the best specimens of French Architecture of the 12th and 13th centuries, will contain about 100 plates; of which at least one-half will be devoted to plans, elevations, sections, and details of the various buildings, from actual measurement: the remainder will consist of perspective views, drawings of sculptured capitals, and other decorative features.

"Among others, geometrical drawings of various portions of Laon and Noyon Cathedrals will be given; also of Notre Dame, at Chalons-sur-Marne, with one of its towers and the old spire. S. Leu d'Esserent will be given in a most complete manner, as the fine character of its work deserves. The noble desecrated Church of S. Frambourg, at Senlis, will also be illustrated, as well as the smaller but not less interesting desecrated Church of S. Evremont, at Creil. A number of smaller buildings, such as Cauffry, Angy, and Cam-

bronne, will be found worthy of careful study; and drawings of several valuable and suggestive steeples and other features from the south-western parts of France will be included in the work.

"The examples have been selected to display that nobleness, simplicity, and masculine vigour so strikingly characteristic of the Architecture of the period in France; and it is believed, that those who are studying Christian Architecture, either as antiquarians or practical men, will find the result of a laboriously measured series of such specimens of the utmost value.

"The drawings will be made on stone, in ink, by the Author himself: any slight deficiency in artistic finish that may result will be more than compensated by increased correctness and truer spirit in the work.

"The Book will be published in twelve monthly parts, each containing eight or nine plates, printed in ink lithography, on toned paper of the best quality. Size, half imperial; price 6s. per Part. Also in one volume, half-bound morocco, price £4. 4s.

"Subscribers' Names will be received by the Author, at No. 10, Belgrave Street, South, London, S.W."

To the Editor of the Ecclesiologist.

Pewsey Rectory, June 7, 1861.

Sir,—Will you allow me to mention with reference to your notice of the restoration of Pewsey chancel, (which, by the way, is only now in progress,) that the windows in the new aisle are old ones taken from the chancel. The east window with the plain cross in the rerevault was west window on the south side: the trefoil which surmounts it only is new.

In taking down the south wall of the chancel, which is two dates, a First-Pointed piscina and credence were discovered, much mutilated; apparently they had been blocked up when the chancel was lengthened in the 14th century, a Middle-Pointed piscina having been provided near the altar.

The ornamentation of the east end will not be carried out, at any rate not in such an expensive form.

Faithfully yours,

T. F. Ravenshaw.

To the Editor of the Ecclesiologist.

8, *Gloucester Terrace, Clarendon Road, W.*

My dear Sir,—In the report of the meeting of the Ecclesiological Society, it is said that my "Old Testament History of 1310" is progessing, but not regularly. I have been, and am so much engaged that I shall be unable again to attend to it for some months. Foreseeing this, and wishing to oblige my subscribers and keep them in confidence, I had commissioned Mr. Netherclift to finish the work for me by tracing it in facsimile from the original. In accordance with my commission, Mr. Netherclift applied for permission to trace and complete the work. I had not foreseen that this would be refused. But it was, and of course, according to the laws of the British Museum, justly so; and on no account would I wish this work made an exception to a law which is for the real benefit of all. But under these circumstances you will see that I have done all in my power to complete my promise, and still

will, should all be well, in the course of a little time. But during that time I must trench on the patience of subscribers, and beg their pardon for forcing them to keep loose parts knocking about. Apologizing for trespassing on your valuable time,

I remain,

Yours faithfully,

N. H. J. Westlake.

Our last number contained an able argument against the mere reproduction of the old work in the proposed rebuilding of Chichester Spire. We have since observed with pleasure that a writer in the *Saturday Review* has taken the same line. The rebuilding of the Romanesque piers for the Chichester lantern will be, we are convinced, a gigantic blunder.

Our readers will be very sorry to learn the news of M. Zwirner's serious illness.

A valuable paper on Chichester Cathedral and other ancient buildings in that city has been contributed by Mr. Gordon M. Hills to the June Part of the Journal of the British Archæological Association.

Mr. Neale's *Ecclesiological Notes in Dalmatia* (Hayes) have reached us too late for notice in our present number.

The Associated Architectural Societies' Reports and Papers for 1860 have been published. We hope to notice this volume next time.

We are sorry to have to postpone till our next number an article on Churches and Schools in London. The churches lately built in the capital by Mr. Butterfield, Mr. Street, Mr. R. Brandon, Mr. Christian, and Mr. Johnson, and Mr. E. M. Barry's schools are all deserving of notice.

A curious Deed, contributed by Mr. Mackarness, providing for the performance of Daily Service in the church of Ilam, Staffordshire, dated in 1715, is unavoidably postponed.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXLVI.—OCTOBER, 1861.

(NEW SERIES, NO. CX.)

NEALE'S DALMATIAN NOTES.

Notes Ecclesiological and Picturesque on Dalmatia, Croatia, Istria, Styria, with a visit to Montenegro. By the Rev. J. M. NEALE, M.A., Warden of Sackville College. London: Hayes, 1861.

It is superfluous to recommend to ecclesiologists our friend Mr. Neale's notes on Churches, especially when his tour has taken him into such little known districts as the eastern coasts of the Adriatic. Our only regret must be that our own pages were not made the vehicle of these interesting descriptions. The book, though most welcome to those who pursue our favourite study, will be found less attractive we should think to ordinary readers than is often the case with Mr. Neale's writings.

Assisted by "a very strong official recommendation to the authorities, both ecclesiastical and civil, in Dalmatia and the neighbouring provinces," which Mr. Gladstone's kindness obtained from Count Apponyi, the Austrian Ambassador, Mr. Neale enjoyed unusual facilities in his researches. "This document proved," he tells us, "most truly a golden key, opening every door, and surmounting every difficulty." The only disadvantage attending it seems to be that it has induced the author to express with unnecessary energy a strong political bias in favour of Austrian imperialism. The little volume before us is dedicated by permission to his Imperial Apostolic Majesty, Francis Joseph I.; the outside cover is stamped with the symbol of the five vowels, interpreted as meaning, *Austriæ Est Imperare Orbi Universo;* and the preface ends with a strong denunciation of Count Cavour for the crime of sacrilege. We cannot help regretting this last paragraph, since we have always held it to be unbecoming in fallible man to pretend to interpret, in their particular application to individuals, the Divine judgments: and the reference to the politics of Italy seems to us scarcely called for by the subject-matter of the volume. But we need not dwell on this topic. It is pleasanter to follow Mr. Neale's guidance

in his purely ecclesiological investigations. He remarks with perfect truth, that notwithstanding the works of Sir Gardner Wilkinson, Paton, and Adams, Dalmatia has not been hitherto sufficiently described in an ecclesiastical point of view, while several parts of his tour,—part of Istria, and the whole island of Veglia,—have never yet been described by an English traveller.

Accompanied in his tour by Dr. Oldknow, Mr. Neale first opened fresh ground beyond Ratisbon. He found the valley of the Danube from Donauwerth to Passau abounding with churches of an uniform type. They are small, having "chancel or [? and] nave with north or south aisle; tower, anywhere rather than at the west end; tallish, the square surmounted by, not bevelled into, an octagon; and that finished by a (later) bulb and spirelet. The square preponderates over the apsidal east end; and the further we advance east, the more completely is this the case." At Hasbruch, a very curious church is described, circular externally, octagonal within, with a vaulted roof springing from a central pillar, and a high pyramidal external capping. Passau has nothing remarkable. At Linz the travellers could hear nothing—this was in May, 1860—of M. Statz's new Gothic cathedral. At Baura, a whimsical triangular church is described, dedicated to the Holy Trinity. At Lambach, a Benedictine convent, Mr. Neale attends compline and matins, sitting next to the abbot in choir, and examines a fine library, full of *Incunabula*, i.e., books printed before 1500. Those curious western galleries, common in continental churches, which Mr. Neale proposes to call narthex-galleries, accompanied him even into Croatia. They are thus vividly described:—

"They are of stone, always Flamboyant; sometimes stretched from aisle-wall to aisle-wall; sometimes from pier to pier; have one, or two, or three bays from east to west. The present example has four bays from north to south: one from east to west, with eight-clustered shafts and very singular and elaborate vaulting. The use of these erections I cannot even guess. Were they for the choir—which would agree with its position in Portuguese churches—or for some particular class of worshippers, as women?"—P. 11.

Chapter II. is devoted to Styria. Seven miles from Ischl, Mr. Neale reaches Goisling, which is, he tells us, "a Protestant village, traditionally so, far beyond the time of Luther, and connected, I suppose, with the Turlupins of the middle ages." The church, however, of these sectaries, seems to have been Lutheran in its fittings and arrangements. At Aussee, in the Salzkammergut, two most elaborate pictorial triptychs, one of them dated 1449, are described as remaining in a small apsidal chapel of First-Pointed date, with lancets in the five sides of its apse. At Lietzen the church is described as Middle-Pointed, "notwithstanding a certain laxity of mouldings;" and in the same style is the "quaint rather than interesting" church of Rottenmann, which is one of those owing its foundation to the great iron-forges belonging to the monks of Admont. The prevailing style seems to be Flamboyant, but at Leoben Mr. Neale finds a narthex-gallery, with an "arcade of twelve trefoiled lights, and thoroughly 'perpendicular;' you would take it for a bit of English panelling." The same church is said to be "beset with pews, mostly doored pews." We may here express our regret that the

accomplished author has so seldom generalized his observations, either as to prevailing architectural styles, or as to points of church arrangement. The cathedral of Gratz, begun by Frederick IV., in 1450, has tracery, which, but for the known date, might pass for Middle-Pointed. The library of the university here, out of forty-two thousand volumes, contains no less than three thousand five hundred *Incunabula*. At the Franciscan church, "the high altar, our conductor told us, was erected on a foundation made by the ashes of eighty thousand protestant books." Proceeding by rail to Trieste Mr. Neale is reminded that he is approaching Sclavonic regions by the strong Vendish pronunciation which he begins to hear at Marburg. The descent to Trieste is picturesquely described as follows:—

"From Marburg to Cilly, the scenery is tremendously grand; forty miles, I should think, of unequalled railway travelling. You plunge through mountain spurs, across ravines, over torrents, all ramifying from the great Oistra-Spitze, which belongs equally to Styria, Carinthia, and Carniola, and which presently lifts itself up to a height of 7,500 feet, on our right. The moment we enter Carniola, and slide down the desolate valley of the Sann, beauty vanishes: —the next stations are desolation themselves. At Laybach, where we dine, the scenery improves a little; for the present we pass Adelsburg without stopping,—and soon get into that horrid limestone wilderness, the Karst. All is bleakness, barrenness, utter desolation, wildness without sublimity; white circular caverns, by the rail-side, tilled as fields. Evening comes on; a north-easterly wind, and a cloudy sky, make Prestanek station gloominess itself. Our spirits go down to zero. Presently,—it was twelve minutes past seven,—by a change as from death to life, the blue Adriatic bursts on your sight, 700 feet below you,—the train running parallel to it. There, stretching away into the purple distance, is Italy,—there across the bay, that must be Istria; the last rays of the sun fall on the white houses of Capo d'Istria. Olive-yards, cherry-yards, vineyards, orchards, maize fields, wheat, barley, terrace up the steep descent to the Adriatic; the train, down that huge incline, speeds faster and faster; every moment the Karst shelters you better and better; you forget the weariness of the long journey in the glory of your first Italian evening. The sun sets behind—where Venice must be. The Adriatic dies into purple, into blue, into grey. The shrill whistle, and the diminished distance of the sea, tell us that we are coming in; we slacken speed,—and find ourselves in the great station of Trieste."—Pp. 35, 36.

We wish that our space would allow us to extract the detailed description of the curious cathedral of S. Justus, Trieste. An account of the cathedral of Aquileia, which is promised together with a ground plan in an appendix, is not given. Ritualists will read with special interest the separate chapter on the Glagolita rite. Few persons are better qualified to discuss this subject than our author, and we hear that his disquisition has already been translated for the use of those most interested in this peculiar ritual. Confining ourselves in this paper to architectural ecclesiology, we follow the writer into Istria. In this province the tall Venetian campanile is a common feature. Mr. Neale condemns unreservedly as being "radically vicious," the treatment of a square east end like the synthronic bema of an apse, such as that at Torcello. We are not quite certain, however, that the shape of the constructional east end is of the essence of the ancient arrangement. The square end, so seated, seems to be a favourite Istrian and

Dalmatian arrangement, especially in monastic churches. Perhaps, however, the chief seat in such churches was not necessarily meant for a bishop: but rather for one who was *primus inter pares*, not of a different order in the hierarchy. The upper church of Assisi by the way is seated in this way round its square east end.

Here we have a curious bit from the account of the Franciscan convent at Capo d'Istria.

"The Franciscan convent, of the seventeenth century, has a tolerable cloister; it contains, at present, seven priests, and three laymen. I noticed, in going over the house, that 'an ancient and fish-like smell' pervaded every part of it. This was at last explained by our being introduced into the museum of Father Antonio, who it seems has the reputation of being one of the first German ichthyologists of his day; and who has fishermen, in different parts of Istria, in his pay. He endeavoured to interest a very unintelligent auditor in his treasures. The library is but poor; the same apology was made here as always, for its being in such wretched order. The spoliation by the French is irreparable; but surely their disorder need not have continued to this time."—P. 71.

Parenzo is a town, which, says Mr. Neale, "in ecclesiastical interest perhaps yields only to Rome and Ravenna." Of its curious cathedral, we have a detailed account with some illustrations, copied from Lohde's monograph of the church. We borrow its ground plan by the kind permission of the author and publisher; and we quote the greater part of the accompanying description.

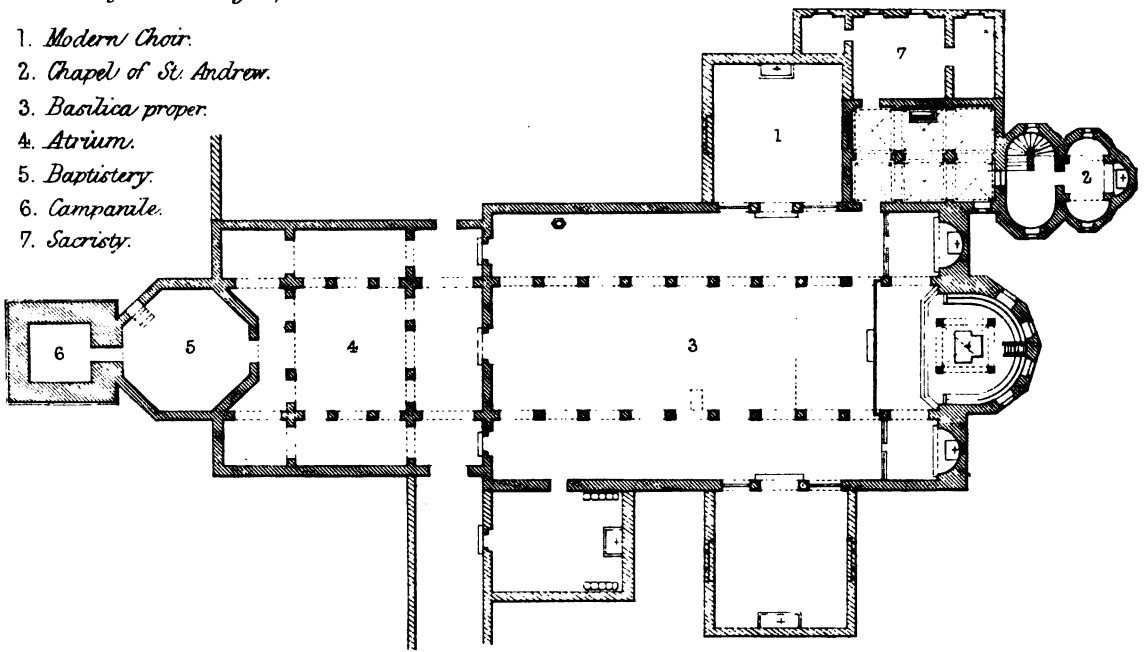
"Now to describe the church. The ground plan with which I present the reader, will render a verbal description of it unnecessary. The apse is very noble. In the middle of the upper part, S. Mary is seated with the Divine Child. On each side of her stands an angel; then to her right S. Maurus the patron saint; next to him, distinguished by holding a church, Euphrasius, the founder; then Claudius, the archdeacon and architect, and between these two last a child, Euphrasius, the son of Claudius. S. Maurus, with these other personages, have their names inscribed over them. The mosaic is coarse but very effective. The Bishop Euphrasius is represented as a thin, tall man, with lean, dark face, and hollow cheeks. The underclothing of all the figures is white. Euphrasius and the Madonna have over this a reddish upper vestment. Claudius, a grey mantle with brown border; the little Euphrasius a yellow mantle, under which he appears to be holding a taper. To the left of the Madonna is an angel, and beyond him three other saints without either names or attributes: and over the head of the Mother of GOD, a hand extends a laurel wreath."—Pp. 79, 80.

"The apse is circular in the interior, hexagonal on the outside: the round-headed windows are purely Roman, a saint in Mosaic under each. The triumphal arch has, on its broad face, medallions with the heads of female saints; on the Gospel side, six, spelt thus: Felicita, Basilissa, Eugenia, Cicilia, Agnes, Agathe; on the Epistle side, Justina, Susanna, Perpetua, Valeria, Thekla, Euphemia; while on the vertex of the arch is our LORD'S monogram, also medallioned and surrounded by acanthus leaves. The ground is dark brown; the medallions of the saints, light blue, of the monograms, gold; the vestments of the saints, white and reddish grey.

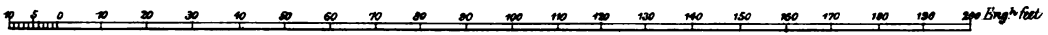
"Of the nave caps, I have given two. Others represent a floriated cross, with the monogram of Euphrasius (very pretty); four vultures alternating with four jars; four swans alternating with four couples of cornucopiæ; four swans alternating with four oxen.

The light hatching represents modern additions

1. *Modern Choir.*
2. *Chapel of St. Andrew.*
3. *Basilica proper.*
4. *Atrium.*
5. *Baptistery.*
6. *Campanile.*
7. *Sacristy.*



Total Length, 235 Rhine feet
235 × 12.345 English inches = just 241 feet.



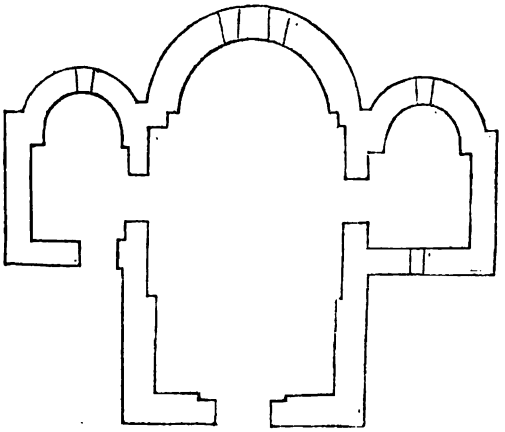
"The Annunciation, on a western spandrel, on a golden ground, is an exquisite design. The legend:—

Angelus inquit Ave: quo mundus solvitur a Væ.

"On the side facing the altar are SS. Nebridius and (?)
"On the Epistle side, SS. Maurus and Eleutherius.
"On the Gospel side, a sainted Bishop and Acolyth."—Pp. 80, 81.

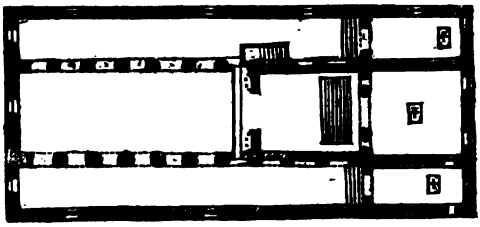
Before reaching Pola, our travellers land on the little island of S. Catherine. We borrow the illustrations of the ground plan and west elevation of its curious church, a building probably of the sixth century.

CHURCH IN THE ISLAND OF S. CATHERINE, IN THE ADRIATIC.



CHURCH IN THE ISLAND OF S. CATHERINE, NEAR POLA.

The very ancient cathedral of Pola, remarkable for its square-ended choir, is thus described by the aid of a ground plan, which we also borrow :—



GROUND PLAN OF POLA CATHEDRAL.

"The ascent to the choir is by nine steps. The soleas is of three, the nave proper of seven bays—in all ten. The triumphal arch is very broad: its piers are circular, on square base, and with square flowered caps. The easternmost three piers, that is those in the soleas, have square stilted base, circular shaft, square flowered cap. The easternmost arch is, on both sides, pointed. The piers in the nave proper are the same, except that the bases are not stilted. The material is of coarse grey Istrian marble. The aisle windows, three on each side, seem to have been recast to their present form, trefoiled lancets, in the thirteenth century. The clerestory consists of semi-circular windows. There is a detached western tower, but it is modernised."—P. 87.

But the desecrated Franciscan church at Pola is the purest Gothic building in the city, and perhaps in all Istria. It is a great pity that this church has never been drawn.

"The east side contains one of the most elegant First-Pointed doors, between two windows, that I ever saw. The mouldings of the door are very elaborate. The windows of two trefoiled lights, divided by a lovely shaft, daintily pierced with a little trefoil on its head. You enter the church towards the south end of the western side of the cloister. It consists chiefly of chancel and nave, and must have been very solemn. Chancel of one bay; simple cross vaulting; the vaulting shafts massy and gloomy. At the east end are two adjacent trefoiled lights, clearly by the same hand as those in the cathedral. The nave, if ever it were vaulted, which I doubt, is now open to the roof. There is a small north chapel to choir. At the south end of the building, which commands a glorious view over the bay, is a most delicious Middle-Pointed door, of eight orders, twisted and twined in every conceivable form, a most remarkable example of the poetry of stone. Over this is an eight-foiled rose. I would advise any architect who finds himself with an hour or two in Pola (some of the steamers only stop that time), to make the Franciscan convent, rather than anything else, and in that convent, this door and window, his object."—P. 89.

The island of Veglia was the first place in which our author found the service said in Illyrian: every church in it except the cathedral being of the Glagolita rite. The said cathedral was built in 1133, as a thanksgiving for a great victory over corsairs, and dedicated to S. Mark in remembrance of the aid given by Venice. It is curious to read that the pamphlet, *Le Pape et l'Empereur*, was lying on the table in the Franciscan convent in this remote island. "While ex-

ecrating Victor Emmanuel, and still more Cavour, the good fathers were not ultramontane. They did not like the novelty of the Month of Mary; and from the way in which they declined, when I alluded to it, the subject of the Immaculate Conception, I gathered that they belonged to that minority—in Austria a large minority—which was opposed to the promulgation of the new dogma." Nearly wrecked by a Bora on a boat voyage to Zengh, our travellers at last reach by steamer the island of Ossero. Here is a scrap about the steamships of the Austrian Lloyd's.

"I have not yet mentioned the printed regulations for the behaviour of passengers, which read well enough in the stilted solemnity of the Greek. They are appealed to, ὡς ἄνθρωποι καλῶς ἀνατεθράμμενοι to behave well εἰς τὸ φῦλον (γένος) an odd double expression; either phrase to be translated—*the sex*. And in the saloon it is forbidden να κατνίζῃ τις καπνόν and especially for gentlemen εἰσέρχεσθαι εἰς τὰς καμέρας τῶν Κυρίων (δεσποίνων)."

Zara cathedral is more familiar to ecclesiologists than most Dalmatian churches, having been frequently engraved. Its crypt, however, which is here fully described, has escaped the notice of many earlier travellers. Of the state of the Greek Church in Dalmatia, Mr. Neale speaks very highly. As to morality, in Sebenico, a seaport town, the illegitimate births were but three against two hundred and forty-two that were legitimate; and the clergy are becoming better educated. The church of S. Simeon in Zara retains a shrine given by Elizabeth of Hungary in 1380. Unfortunately this fine work of art is so fenced and guarded that it is impossible to describe it. Sebenico cathedral is a curious example of a mixed style between Flamboyant and Renaissance. Mr. Neale considers it, architecturally, the most interesting church in Dalmatia. We must borrow its description.

"The apse, which is circular, has five sets of double trefoiled windows, with very elaborate tracery. The sacristy consists of one bay, ascended by seven steps, and fenced in by a low stone screen, the shafts, volute-wise, with Corinthianising caps. Now comes the choir, under a very lofty dome, and flanked on each side by a wide open space, rather than aisles. The stalls, which are of stone, are not divided. A very singular effect is given by the passages which run behind and above the stalls to the ambones; the latter, as well as the passages themselves, have rails like those that inclose the sanctuary. The choir is ascended by six steps. The nave has six bays: the piers circular, caps square, and quasi-Romanesque, pointed arches. The triforium is a square-headed, semi-classical arcade, the clerestory also renaissance; under the former a very rich flower moulding. The vaulting is lofty, of plain barrel: exceedingly bold. Some of the stones which compose it are twelve feet by three feet six. The west end has an elaborate rose of twenty-four leaves; above that, a smaller one of twelve. The aisle-vaulting is simply cross: some of the ribs voluted. The west door is exceedingly rich, but a very curious mixture of cinquecento and Flamboyant. The crypt at the south of the choir is the baptistery. It is a circle so to speak, inserted in a square; each side of the square formed by a very rich arch: circular shafts, flowered caps. A classical shell conceals each of the four junctions. Above each of these is some of the noblest Flamboyant work I ever saw. The font, merely classical, and supported by boys. The strangeness of this work culminates undoubtedly in the baptistery."—Pp. 131, 132.

Spalăto, not Spalāto, and still less Spalatro, (as Mr. Neale is careful to tell us) gives occasion for a biographical sketch of Archbishop De Dominis. Mr. Neale is not classical enough in his tastes to be able to say much for the cathedral, which is an ancient temple almost without alteration; but its campanile, one hundred and seventy-three feet high, built in 1360, by one Nicholas Tevardi, is described as a most noble work. The islands of Macarska, Curzola, and Meleda, were next visited in order. The last is eagerly claimed by our author as the Melita of S. Paul. He enters fully into the argument and alleges that every "Adriatic naval authority" is on his side. At Cattaro, the exquisite scenery makes the poverty of its ecclesiology less vexatious. Hence our tourists paid a visit to Montenegro. Here is the account of the first Montenegrin church and its priest.

"Here I made acquaintance with the priest, and was introduced to his wife. Miserably poor they were; his income amounting—so far as the Church is concerned—to about thirty florins a-year: but, as he said, he would not change situations with any 'pastor'—to use his own term—in Christendom. He told me that neither he nor any of the Montenegrin priests ever preached, except some of the more learned ones at Christmas and Easter. I counted his library: it consisted of eight volumes. His church was built in the seventeenth century: there is nothing whatever noticeable in it, though the iconostasis has somewhat better paintings than might have been expected in such an out-of-the-way spot."—P. 184.

At Cettigne Mr. Neale was fortunate enough to fall in with a council of war, and he made the acquaintance of the Vladika, Daniel, who was soon afterwards assassinated. The prince's only daughter was being educated by an English governess. Ragusa is uninteresting ecclesiologically, except for the mediæval reliquaries in the treasury of the cathedral, which, however, even a bribe of twenty florins would not induce the sacristan to show to the visitors. Lesina cathedral is the last church which is described in this valuable little volume. We can only repeat our wish that its able author had taken the pains to give his readers more frequent summaries of the local architectural and ecclesiological peculiarities of the little known districts which he has been fortunate enough to explore.

SCOTT'S HISTORY AND PRACTICE OF ART.

Half Hour Lectures on the History and Practice of the Fine and Ornamental Arts. By WILLIAM B. SCOTT. With Fifty Illustrations. London: Longmans. 1861.

MR. W. B. Scott, who is Head Master of the Government School of Art at Newcastle-on-Tyne, and who is known as an exhibitor at the Royal Academy, and as the painter of the historical pictures of Scenes of Border Life, now on view in London, has given the public a very

useful book in his collection of brief lectures on the Fine and Ornamental Arts. The course embraces the whole history of Christian Art. Beginning with the Christian era, and the art of Rome, Pompeii, and the Catacombs, Mr. Scott goes on through ivories, diptychs, Byzantine paintings, Runic sculpture, illuminations, enamelling, block-books, architecture, metallurgy, engraving, ceramic art, glass-painting, painting in fresco, tempera, and oils, to the modern schools of painting, winding up with three lectures on the theoretical part of his subject—such as the principles and terminology of art, with discussions on taste and beauty. The series is skilfully treated, and will be really valuable to beginners who wish to learn compendiously something about the history and practice of art. A somewhat more copious index would have made this little volume still more useful.

The bulk of Mr. Scott's facts, gathered as they are from approved sources, may be taken for granted; and with his own comments and inferences we are very much disposed to agree. But he is sometimes in error; especially in matters beyond the scope of his own branch of art. Take for instance his description of a basilican church. Very little ecclesiological perception is shown by such a sentence as this:

"The space for the officiating priest, reader, or cantor, was admirably provided by the circular apse or end of the basilica; and the inferiority of the women was long asserted by keeping them apart on the left side of the hall or body of the building. Sometimes, indeed, even in the Middle Ages, they were not allowed to enter, as at Durham, where a separate church or Galilee was in a little time provided for them at the inferior (west) end: and afterwards, when they were allowed entrance to the cathedral, a cross line, the barrier of separation, was drawn across the pavement of the nave."

This is full of blunders. The apse of a basilica was *not* used as an ambon: the division of sexes in the Primitive Church did not imply, any more than the same division does now, any supposed inferiority in the female sex: and women were excluded from the monastic church of Durham on the same principle exactly as men would be shut out from a convent of nuns. We could point out other mistakes of the same sort, especially in the architectural parts of this book.

Mr. Scott considers that the Celts of the British Islands and of Scandinavia contributed a new element to art in the rich and elaborate grotesque which is manifest in the Anglo-Hibernian illuminations and the carved upright crosses which abound in certain districts. Speaking of the Irish manuscripts he says;

"The colours mostly used in the interlaced bands that constitute so large a part of the scheme of Hibernian decoration are white, yellow, or red, on a black ground; but the variety of pigments is very considerable, and their brightness remains perfect to the present day. I am not aware that any instance of mixing the colours so as to produce hues is observable; whatever colour appears is evidently, I think, transferred through the hands of the illuminator in its pure and simple state. Interlaced animals afford the artist his most characteristic material, and also the field for his richest colour. These are principally dogs and birds of the heron-kind, their limbs, necks, and tails being elongated and woven into a mesh of tracery. In no example of pure Irish illumination do we find foliage. Wherever foliage appears, the Byzantine influence is manifest; a debased acanthus being at this time, or

rather a century or two later, when the earliest remaining European examples were painted, the almost exclusive material of Byzantine ornament."

In enamelling Mr. Scott finds a third original form of art in the Middle Ages: and he gives a brief history of the process from its first invention to its latest form. The next lecture considers illumination as leading to printing. This chapter is illustrated by corner-pieces from the famous Benedictional of S. Ethelwold, from a French miniature of the eleventh century, and from another French manuscript of later date. We observe a curious mistake in the explanation of the title of *Biblia Pauperum*, as applied to one of the earliest block-books. Mr. Scott says, "it received its name as being a help to the poor priest towards some insight into the great Book beyond his reach in a completer form." The chapter on English Domestic Architecture is merely an abstract of Hudson Turner's, and Parker's, well-known volumes. We doubt whether a fair view is given in this summary of the comparative comfort of mediæval houses. The author rather exaggerates the contrast between the Domestic and Sacred Architecture of the time. Then follow lectures on monuments, and on working in bronze, iron and lead. Most of the details given of these subjects are borrowed from standard publications, and generally without acknowledgment. We remark a piece of original information respecting knockers;

"In our own country," says Mr. Scott, "knockers were much later: it is not many years since the 'rasp' might be seen remaining—half rusted away but still remaining—upon the doors of once fashionable houses in old city localities. This rasp was a piece of iron affixed by both its ends perpendicularly to the wood, the inner edge of the iron deeply serrated, and a heavy ring or two hung loosely attached. These rings being rattled up and down the serrated edge caused a noise, not the most musical certainly, but sufficient to be heard within."

Working in the precious metals, engraving on wood, copper, and stone, and the various branches of the potter's art, succeed in this order. The following passage is worth quoting. It refers to the singular success of the English potteries:

"The scientific knowledge brought to bear upon the manufacture, and the beauty of the material, may exceed those of any other country without the artistic sense and skill of hand being called in to share the praise. But in the region of taste we have advanced as well, although the pleasure of grumbling, which the Englishman is said to enjoy so much, has made it quite safe and usual to pass a sweeping censure on all our manufactures from the art point of view. In the great Hyde Park Exhibition of 1851, this was everywhere said, and with justice in many walks, especially in carvings and *pièces de luxe* generally; but in the Paris Exhibition, four years later, the French decided differently for us. In our manufactures the material and the fabric receive, as they ought to do, the first consideration, the adornment only the second. So strongly is this arrangement of things rooted in the English mind, that any departure from it is to be suspected; the article, whatever it be, will break, or tear, or go to pieces to-morrow, and the maker, if he seek external before economic qualities, is hardly an upright man. Our earthenware in the Paris Exhibition was found to combine both excellencies: but of course a good deal of extra attention had been bestowed on the design of our contributions. In the same Exhibition were many imitations not only of

Palissy ware, but of majolica, Etruscan, and other kinds. These were for the most part merely curious. Modern chemistry makes it easy to go beyond any of the triumphs of ancient practice. In illustration of this I may end with an anecdote related by the late Mr. Baring Wall, in a lecture delivered at Salisbury. Pugin was assisting in the production of these tiles now so admirably made by Mr. Minton, when a question arose between the architect and Mr. Butterfield with regard to the employment of a certain blue colour in the composition of designs in imitation of old examples. Mr. Butterfield demurred, saying there was no precedent for the colour. Pugin, with his characteristic energy, and I may add with more than his usual discernment, replied, 'If the old fellows had known that colour, they would have jumped out of their skins with joy.'"

The author has taken great pains with his lecture on Stained Glass, but we observe in it numerous small inaccuracies. The names of Gerante and Winstan are not familiar to us in that spelling. Mr. Scott, we may say, condemns the Munich glass altogether, and considers the mosaic style the only right treatment of the material. But he argues that "art of the highest kind, in design as well as in spirit, is quite compatible with the mosaic method. These combined will ultimately prevail and make the artist in stained glass as high an agent as the architect or the painter." The lecturer is more at home when he comes to his own special art—that of painting. He treads upon firmer ground, and his remarks are more original and independent. Perhaps, however, they are of too technical a character, considering the popular and sketchy nature of the series of lectures as a whole. We may remark, *en passant*, that Mr. Scott follows Sir Gardner Wilkinson in using the clumsy expression "the 1400" to denote what ordinary people call the fifteenth century. Few perhaps will be found to echo the author's assertion that Sir Anthony More was "the greatest portrait painter ever in this country." The following is his summary of the late revival of painting. It will not be forgotten that the writer *himself* belongs to the Præ-Raphaelite school. We believe, indeed, that he has himself exhibited at the Hogarth Club.

"In Germany, too, painting has been regenerated, and has passed through a trial similar to that in France; not indeed by the adoption of classic, but of Italian religious imitation. Germany was the ruling country in the Middle Ages, and has always retained a love for the old times; there seemed a propriety therefore in the attempt to elevate the art at the beginning of the present century by returning to the *purism* of the early schools of Italy. True, this sentiment was that of a transition time which blossomed into the Cinque Cento, the time of Raphael, Titian, and Michael Angelo; and in the hands of Overbeck it was final, he and Cornelius having taken to the ascetic ways of the old Church, and with the zeal of converts and monks shown themselves ready to sacrifice all but what was now denominated 'Christian' art. This movement was accompanied by another, a revolt against the academic and a love of the romantic; and, when King Ludwig set about converting Munich from a third-rate town into one of the first capitals in Europe by great works in architecture and all the arts, a magnificent opportunity was offered to the masters of the new movement, Cornelius, Schnorr, Hess, Kaulbach, and others, who have identified themselves with the history of their country. In England the art itself, historical, *genre*, or landscape, is but a century old, dating from the time of Hogarth, who died in 1764, in his sixty-eighth year, and yet we have had a little revival of our own. In the midst of the prolific

and facile production of every sort of picture, the Pre-Raphaelites, a small number of youths, whom sympathy of intellect and taste combined into a kind of fellowship, determined to hold by severer practice and higher aims; and without any intention of retrograde limitations, either in execution or in sentiment, like those of Overbeck (which the name 'Pre-Raphaelite' might lead people to imagine), they espoused fidelity to nature as S. Francis espoused poverty. This movement has been productive of severer study and honester views, even in many who ignore the principles, real or imagined—where perhaps no *principles* exist—of the originators. English art is all the healthier for it."

We take leave of this volume with the expression of our opinion that its brief lectures will be found very useful in giving readers a succinct view of the various fine arts, in their practice and their history.

DAILY SERVICE IN 1715.

The following curious deed for maintaining a daily Service in Ilam church, Staffordshire, which, although drawn up in scrupulous compliance with all the forms of law, would probably have been found invalid, on account of the inability of the Vicars of Ilam to bind their successors to the conditions, was made between the patron of the parish church, John Port, Esq., of Ilam Hall, and the Vicar for the time being, who appears to have been the Rev. Aden Ley, in the year 1715, in the first of George I. By it the great tithes are conveyed from the Lord of the Manor to the Vicar, on condition of certain privileges in the chancel and churchyard being guaranteed to the former, and also in consideration that daily prayer shall be said "daily and every day" in the parish church, under penalty of a pecuniary fine. To any one acquainted with the state of melancholy torpor in which the English Church at that period of our history slept, the latter stipulation will probably be most surprising.

There seems, indeed, to have been a spice of personal ambition, something like a petty love of domineering, in the marked introduction of the condition that the service should be said "*at such hour of the day* as the said John Port should from time to time appoint;" also in the extreme desire to possess and enjoy the churchyard, without let, disturbance, or claim of the Vicar of Ilam; and above all, the important little clause, which slips in at the end of the deed, releasing the patron from any obligation to repair the chancel, in spite of his privileges in it, betrays a considerable regard to self-interests. Still, an attentive perusal of the terms will, we think, convince any reader that there was a real desire to have the daily service of the Church of England duly used, and that very substantial sacrifices were made for this end. It is almost needless to observe that, as far as can be ascertained, this part of the agreement was not complied with for certainly a century before the restoration of the church in 1856, by the present patron, T. Watts Russell, Esq.; nor is there any existing record of the exaction of the fine, although the great tithes were no doubt

punctually received, and at the time of the commutation were settled in perpetuity upon the living.

The deed, about six years ago, was discovered among the papers of the late vicar, the Rev. Bernard Port, the descendant of the very patron whose name appears in the indenture. The other names mentioned were those of the two proprietors, who with the Ports divided the parish of Ilam,—viz., the Right Hon. Edward Southwell, who then lived at the fine old seat of the Meverells, Throwley Hall, now in ruins; and Charles Hurt, of Alderwasley, the ancestor of the family who still live there, and who possess Castern Hall, in the parish of Ilam, at the present day.

G. R. MACKARNESS,
Vicar of Ilam.

"*John Port, Esq. and al.* *Grant of Tythe, Corn, &c.*
To Mr. Southwell and al. *In Trust for the Vicar of Ilam.*

"This indenture tripartite, made the first day of June in the first year of the reign of our Sovereign Lord George, by the grace of GOD of Great Britain, France, and Ireland, King, Defender of the faith, anno Domini 1715, Betweene John Port of Ilam, in the county of Stafford, Esq., patron of the parish church of Ilam aforesaid, Katherine Port, sole daughter and heir apparent of the said John Port of the first part; Aden Ley, clerk, vicar of the said parish and parish church of Ilam aforesaid, of the second part; and the Right Hon. Edward Southwell, of Throwley, in the said county of Stafford, Esq.; and Charles Hurt, of Alderwasley, in the county of Derby, Esq., of the third part: Witnesseth, that for and in consideration that he the said Aden Ley, vicar of Ilam aforesaid, and his successors vicars of Ilam aforesaid, for the time being, do, and shall from time to time, and at all times during the natural life of the said John Port, permitt and suffer the said John Port, and his assignes, peaceably and quietly to hold, use, occupy, possess, and enjoy the churchyard of the said parish church (*the chancell and parish church therein standing and free liberty of Ingresse, Egresse, and Regresse in and through the said churchyard by and through the usuall wayes and passages, and priviledges of making graves, and burying corpses therein only excepted*) without any lett, disturbance or claym of the said now vicar of Ilam, or his successors vicars or parsons of Ilam aforesaid hereafter for the time being or any of them: And also in consideration that the said Aden Ley, now vicar or parson of Ilam aforesaid, so long as he shall continue vicar or parson there, and also his successors vicars or parsons of Ilam aforesaid, for the time being, do and shall daily and every day, either by themselves or some other minister on their account for ever hereafter, at such hour of the day as the said John Port, his heires or assignes shall from time to time appointe, read or cause to be read divine service according to the liturgy of the Church of England, as by law established in the said parish church of Ilam aforesaid, or for neglect or default thereof do and shall pay or cause to be paid to such and so many of the poor of the said parish of Ilam, in such proportions as the said John Port, or his heires patrons of the said parish church for the time being, shall direct, a sum not exceeding sixpence, for every such day's neglect, or making default of reading divine service in the said church as aforesaid, when and at such times and so often only as the said John Port, or his heirs patrons of the said parish church as aforesaid shall demand and require the same, so as such demand of such money be made within thirty days next after default shall be made of reading prayers as aforesaid, and in consideration that the said vicar and his successors at all times save harmless those John Port and his heirs from any repair or rebuilding of or about the said church, and in consideration of five shillings to them, the said John Port and Katharine

Port in hand paid by the said Edward Southwell and Charles Hurt before the executing hereof, the receipt whereof is hereby acknowledged, and for settling the tythes, chief rents, and premisses hereinafter mentioned, to the use of the said vicar of Ilam, and his successors vicars of Ilam aforesaid, for the time being for ever: they the said John Port and Katherine Port have and each of them hath given, granted, bargained, sold, aliened, enfeoffed, and confirmed, and do, and each of them doth hereby give, grant, bargain, sell, alien, enfeoffe, and confirme unto the said Edward Southwell and Charles Hurt, and their heires, all those the tythes and tenthes of corne and grayne, and all other tythes which he the said John Port hath any right or title unto yearly coming, growing, arising, renewing, or happening within the said parish of Ilam aforesaid, or any part thereof, or any place so reputed with their and every of their rights, manors, and appurtenances, and *also all that the chancell of the parish church aforesaid:* And also all that yearly chief or fee-farm rent of thirteen shillings and fourpence a year, yearly issuing and payeable to him the said John Port, and his heires out of the vicaridge or endowment of the vicaridge of Ilam aforesaid, and also one other yearly chief or fee-farm rent of thirteen shillings and fourpence a year, yearly issuing payable out of the rectory or endowment of the rector or rectory of Blore, in the said county of Stafford, unto the said John Port and his heires; and also one other yearly chief or fee-farm rent of fourteen shillings a year, yearly issuing and payeable unto the said John Port, and his heires, out of the rectory or endowment of the rector or rectory of Grindon, in the said county of Stafford, and also the reversion and reversions remainder, and services of the said tythes and yearly chief or fee-farm rents, and also all the estate, right, title, interest, use, trust, possession, property, clayme, and demand whatsoever of them the said John Port, and Katherine Port, or either of them, their or either of their heires, of, in, and to the said premises, or any part thereof; all mineral tythes, or tythes and tenthes of lead, copper, tinn, iron, stone, or other mineralls, dug, gott, and to be gott or yearly for those or any of them arising within the said parish of Ilam aforesaid, out of those premises always excepted and foreprized (?); *to have and to hold* the said tythes, yearly, chief, or fee-farm rents, and all every other the premises herein before mentioned, or intended to be granted (except before excepted) with their and every of their rights, members, and appurtenances, unto the said Edward Southwell and Charles Hurt, their heirs and assigns for ever, to the severall uses, behoofs, trusts, intents and purposes, and subject to the provisoes thereof hereinafter particularly limited, declared and appointed, and to or for no other use, behoof, intent or purpose, nor upon any other trust or confidence whatsoever, that is to say as for and concerning all and every the said yearly, chief, or fee-farm rents, and every part thereof, *to the use and behoof of the said Aden Ley*, vicar of Ilam aforesaid, and his successors, vicars, or parsons of Ilam aforesaid, severally for the time being for ever, if he the said Aden Ley, and his successors, vicars, or parsons of Ilam aforesaid, for the time being, do and shall not only from time to time, and at all times during the natural life of the said John Port, permit and suffer him the said John Port or his assigns at all times during his natural life peaceably and quietly to *have and hold, use, occupy, possess, and enjoy the said churchyard* of the said parish church of Ilam aforesaid, without any lett, suit, trouble, division, disturbance, claim or demand whatsoever of the said Aden Ley, vicar of Ilam aforesaid, and his successors vicars, or parsons of Ilam aforesaid, for the time being or any of them, *except his and their right and title to the chancell and parish church therein standing*—ingresse, egress, regress, way, or free passage in, through, and over the churchyard to and from the said parish church and elsewhere, in and by the usual wayes and passages, and except free liberty of digging graves and burying the dead in the said churchyard as usual—but also do and shall from time to time and at all times for ever hereafter permit and suffer him

the said John Port and his heires and assignes, and such other of his and their family and other persons as he or they shall from time to time think fitt, and no other person whatsoever, not only to sit in the said chancell of the said parish church at divine service and sermon there, but also to bury such and so many of him and themselves, and his and their families, and other persons corpses respectively, as he or they shall from time to time think fit, and no other person or persons whatsoever within the said chancell of the said parish church, without paying any thing therefore (except the usual duties for burying such corpses there usually paid,) and from and after any such lett, suit, trouble, division, disturbance, interruption, denial, hindrance, claim, or demand made or to be made by the said Aden Ley, and his successors, vicars, or parsons of Ilam aforesaid for the time being, or any of them, either unto the said John Port or his assignes, or any of them of, for, or from holding or enjoying the said churchyard, or any part thereof during his natural life, (except as before excepted) or of the said John Port, his heirs, or assignes, or such other of his or their families and other persons as he or they shall think fitt, respectively as aforesaid sitting in or being buried in the said chancell of the said parish church as aforesaid: Or the said vicar or his successors vicars of Ilam aforesaid for the time being, or any of them burying any other corps, or permitting to be buried in the said chancell other than and except the said John Port, his heirs and assignes and family, and such other as he or they shall think fitt and tolerate, or suffering or lycensing (?) any other persons than as aforesaid to sit therein att divine service. Then as for and concerning all and every the said yearly chief or fee-farm rents and every part thereof to the use and behoof of the said John Port, his heires and assignes for ever. Provided always it is hereby declared to be the true intent and meaning of the presents and parties to the same that neither the said Aden Ley or his successors, vicars, or parsons of Ilam aforesaid, for the time being, or any of them, their, or any of their assignes, shall or will at any time or times hereafter, after the decease of the said John Port depasture, or graze the said church with horses, oxen, cowes, sheep, or other cattle whatsoever, or put or cause to be putt any such into the said churchyard without the consent of the heires or assignes of the said John Port first from time to time had and obtained, and for such time and times only as such lycense shall be so obtained, otherwise the hereby grant of the said fee-farm and rents to be void. And as for and concerning all and every the said tythes and premisses hereinbefore mentioned or intended to be granted (except as before excepted) whereof no use is herein before limitted with the rights, members, and appurtenances thereto belonging to the use and behoof of the said Edward Southwell and Charles Hurt, their heirs, and assignes for ever. Nevertheless upon the speciall trusts and confidences hereafter mentioned and on them reposed, and upon no other trust or confidence whatsoever (that is to say) in trust that they the said Edward Southwell and Charles Hurt or the survivor of them his heirs or assignes do and shall out of and by the rents, issues and profits of the same premisses levy and raise so much money as the said John Port, his heires or assignes, patrons of the said parish church shall from time to time and when and for what dayes only direct or appoint, not exceeding sixpence a day for every day within the space of thirty days then next before such appointment the said vicar of Ilam aforesaid, or his successors, vicars, or parsons of Ilam aforesaid for the time being or any of them or other minister there by their appointment respectively shall omitt or make default of reading divine service in the said church according to the liturgy of the Church of England as by law established, at such hour of the day as the said John Port, his heires or assigns shall direct, which said money when raised as aforesaid, shall from time to time be forthwith paid and distributed to and amongst such and so many of the poor inhabitants of the said parish of Ilam aforesaid, for the time being, and in such proportions as

the said John Port, his heirs or assignes, patrons of the said parish church shall from time to time direct or appoint. And upon this further trust or confidence that they the said Edward Southwell and Charles Hurt and the survivor of them and his heires or assignes shall from time to time at all times hereafter pay and dispose of all and every the rest and residue of the said tythes and premises unto the said Aden Ley, vicar of Ilam aforesaid, and his successors, vicars or parsons of Ilam aforesaid, for the time being, or permit and suffer him or them from time to time to receive and take the same to his and their own proper use and benefit. Provided always, and it is hereby declared, that it is the true intent and meaning of these present and parties to the same, that it shall and may be lawful to and for the said Aden Ley, vicar of Ilam aforesaid, and his successors, vicars or parsons of Ilam aforesaid, for the time being from time to time and at all times hereafter, to take and receive all and every the said tythes and premises last-mentioned, and the rents, issues, and profits thereof, to his and their own proper use and benefit during so long and so often as he, they, or any of them shall daily and every day, and at such hour as aforesaid read or cause to be read divine service in the said parish church of Ilam aforesaid, according to the liturgy of the Church of England as by law established, or in default or neglect thereof so long and at such time and times as they or any of them shall pay or cause to be paid, unto such of the said poor inhabitants of the parish of Ilam aforesaid, for the time being such sums of money not exceeding sixpence a day for every day's neglect or making default of so reading divine service as aforesaid, when and for such neglects only and in such persons as the said John Port, his heirs or assignes shall from time to time within the space of thirty days next after such neglect or default of reading prayers as aforesaid direct or appoint, anything herein contained to the contrary thereof in any wise notwithstanding. Provided also, and it shall and may be lawful to and for those Edward Southwell and Charles Hurt, their heires and assignes from time to time and at all times in the first place to deduct and defalte to themselves out of the said tythes and premises all and every such sum and sums of money and expenses as they or either or any of them shall or may expend or be put unto in or about the execution of the trusts aforesaid, or anything relating thereto. And that they or either or any of them shall not be charged or chargeable with any more or other sum or sums of money, or other profits of the premises aforesaid, hereby with them intrusted other than except what they either or any of them shall really and actually receive and each of them with his and their own particular receipts. And lastly, it is hereby declared and agreed by and between the parties hereto that these presents or anything herein contained, or any usages or customs whatsoever shall not defend or be construed to defend or oblidge the said John Port, his heires or assignes, at any time or times hereafter to repaire and rebuild or keep in repaire the said chancell of the said parish church of Ilam aforesaid or any part thereof, but the same shall hereafter be repaired by the vicar of Ilam for the time being for ever. In witnesse whereof the parties first abovenamed to these present indentures interchangeably (?) have set their hands and seals the day and year first above written.

Jo. ○ Port. Cath. ○ Port. Aden ○ Ley.

(Outside) Sealed and delivered being first stamped, and severall places first interlyned, in the presence of

Wilm. Ensor.
Jo. Alsopp."

FERREY'S RECOLLECTIONS OF PUGIN.

Recollections of Augustus Northmore Welby Pugin, and his Father, Augustus Pugin. With Notices of their Works. By Benjamin Ferrey, Architect, F.R.I.B.A. London: Stanford. 1861.

We shall take little notice of the rather unseemly controversy which has been occasioned by the publication of this book. Mr. Ferrey deserves our thanks for giving us his recollections of the eccentric but genuine artist, whose labours in the cause of Pointed architecture, and whose premature and melancholy death,—occasioned, no doubt, in great measure by those labours—entitle his memory to our respect and affection. It is beside the question whether any one else could have given us a better memoir. Those who remember Pugin will recognise the general truthfulness of Mr. Ferrey's portraiture of him. No doubt more might have been told us; but that does not make us less grateful for what we have. Few tasks could be more difficult than to write a biography of Pugin which should satisfy all parties. Artists and religionists alike will find plenty of grounds for dispute over his grave. Mr. Ferrey has done his share of this volume, as it seems to us, honestly and unaffectedly. A wordy and windy appendix, so dull and feeble as to be quite unreadable, contributed by a Mr. Purcell, occupies a good third of the volume before us. Its aim seems to be to vindicate poor Pugin's memory from what is, in truth, its highest praise; viz., the charity towards others than members of his own adopted sect, which he learned to feel and to manifest towards the close of his life. The addition of this appendix was probably unavoidable, however much it is to be regretted. Happily, it will convince no stranger to Pugin, and still less any of those who knew him, or have read his writings, that he was the uncharitable bigot which it is the pleasure of his surviving relations to describe him. This may suffice on this subject. We are more concerned with the artistic history of this real genius.

Mr. Ferrey tells us that the elder Pugin, a descendant of a family of the Swiss noblesse, was born in France in 1762. A refugee from the great French Revolution, he was engaged as a draughtsman by Nash, the architect. We are told that the large room, which is now known as the Gallery of Illustration, in Regent Street, was built as a reception room by that flourishing architect in the days of his greatest prosperity. Pugin seems to have undertaken the Gothic department of his patron's business, and established a very successful school of architectural drawing. He married Miss Catherine Welby, who was called the Belle of Islington, and who was a woman of great force of character. The strict domestic discipline which she maintained over her husband's pupils is pleasantly described by Mr. Ferrey, who speaks of it from personal recollection. The Diorama in the Regent's Park, which is now a Baptist Meeting, is one of the few buildings which the elder Pugin actually designed.

His greater son, Augustus Northmore Welby Pugin, was born in Store Street on March 1st, 1812; and he was educated, under Dr. Trollope, at Christ's Hospital. At school he was distinguished for quickness and versatility; and "the habit of slovenliness of person," which became so decided in after life, already began to distinguish him. Without proceeding to an university, he early entered his father's office. He soon developed that prodigious skill and celerity of drawing which so astonished every one who saw him with pencil in hand. To this peculiarity Mr. Ferrey gives scarcely sufficient importance; nor does he refer to the curious fact that in the very simplest sketches Pugin scarcely ever trusted himself to draw a line without a rule. His ordinary plan was to rule a vertical line, and then to rule in all the outlines of his subject. The marvellous thing was to see the rapidity with which long practice had enabled him to manipulate his two-foot rule on his sketching paper. No doubt this facility of drawing was in some respects a snare to him, and in particular helped to deceive him as to scale, and made his designs more like beautiful ideal visions than the representations of what might be made, in the hands of the builder, plain matters of fact.

He seems to have begun from an early age to make architectural sketches in Westminster Abbey and in the Tower of London. It seems hard to believe that, in 1826, when he could only have been fourteen years old, he obtained permission from Lord Jersey to make any excavations he chose on the site of Rochester Castle. But his remarkable precocity, though scarcely mentioned by Mr. Ferrey, was a continual surprise to his friends and acquaintances. In after life it was often difficult for his associates to believe that the man who had had so many experiences of every kind was only their contemporary, or very little their senior, in age. Probably his brain was overworked from the very first. There is a significant extract here from a letter of his mother's in 1827, which shows that Pugin, while sketching in Notre Dame of Paris, had a curious seizure: "Suddenly (as he describes his sensation) the whole building on every side seemed breaking and tumbling to pieces, and the pavement so agitated he could not stand."

His mother, who was accomplished enough to enter, with some success, the ranks of political pamphleteers, was nominally a member of the Church of England; but she coquetted with various forms of Puritanical Dissent, and at last became a constant hearer of Edward Irving, in Cross Street, Hatton Garden. There is no doubt that a strong reaction from this enforced attendance at cold and barren services, with their tedious sermons, strongly influenced Pugin in his subsequent secession to the Roman Catholic Church. The writer of this paper has heard Pugin refer to an occasion on which his mother was repelled from communion in the church of S. Martin, Ludgate, for the reason that there were not three communicants present, as one circumstance which led him to desert the Church of England. But it cannot be doubted that his ill-judged religious education predisposed him to prefer the warmth and pageantry of the Roman ritual. Other persons, of an equally strong artistic bias, who were his contemporaries, felt the same attraction; and some of them, like him, yielded

to the temptation. A very few years later witnessed that revival in the National Church, which has proved that the separation between art and religion was not a real divorce. It has been thought by many who knew his mind that Pugin himself, though he was not likely to retrace his steps, would probably never have become a Roman Catholic had he taken a little longer time to make up his mind about the change.

According to Mr. Ferrey, the younger Pugin first began to work on his own account from the accident that one of the firm of Rundell and Bridge, who had found him copying Albert Dürer and Israel Silvester in the print-room of the British Museum, engaged him at once to make designs for metal-work. Next he was employed by Morel to design Gothic furniture for Windsor Castle. While so engaged, he formed an acquaintance with one George Dayes, who was connected with the stage. Here was another reaction from Puritanism. His mother had never allowed him to enter a play-house. Now, having become his own master, though only fifteen, he threw himself headlong into theatrical pursuits and associations. He became a skilful scene-painter, established a model theatre at home, made many improvements in theatrical mechanism and machinery, and in 1831 made his first marriage with a Miss Garnet, a relation of Dayes. About the same time he conceived a strong passion for the sea, became the owner first of a smack and then of a schooner, made voyages to the opposite coast, and assumed the dress and free manners of a sailor, which indeed he never wholly laid aside. Not content with this, we find him opening a workshop in Hart Street, Bloomsbury, for the manufacture, on a large scale, of Gothic carving. This was a commercial failure. He was arrested in 1831, and was only saved from bankruptcy by his father and maternal aunt, who paid his debts. But this particular scheme had always a fascination for his mind. It will be remembered by many that, while S. George's church in Southwark was building, Pugin employed many workmen, native and foreign, on carvings for other places. Afterwards, in the large works at Pimlico, which he managed under Sir Charles Barry, in connection with the Houses of Parliament, his old idea seemed actually realized; and to the last he was surrounded by a sort of school of art in the workshops of his house at Ramsgate. His first wife died in childbirth a year after the marriage, in 1832, and was buried by him in Christ Church priory church, on the coast of Hampshire. He married again in 1833, the lady's name being Burton. Next, we find him buying a piece of ground near Salisbury, and building himself an inconvenient though picturesque house, which he called S. Marie's Grange, and of which Mr. Ferrey gives us a view. Now he began to make extensive tours in England among the cathedrals and ancient churches, and his letters show his not unreasonable disgust at the degraded state in which at that time most of these buildings were permitted to remain by their ignorant and apathetic guardians. We thank Mr. Ferrey for some of the amusing and graphic letters of this date from Pugin to his friend Mr. Osmond of Salisbury, which he has printed. A dialogue between a canon and a mason which he tells of Worcester has been quoted by one of our contemporaries as though it belonged to Ely. Writing in 1834, he says:—

"I truly regret to say that in my travels I am daily witnessing fresh instances of the disgraceful conduct of the greater portion of the established clergy. At a place in Lincolnshire, called the ——, the Rev. —— goes to perform the service in top boots and white cord breeches. Then I have seen the —— of Lincoln Cathedral, the Rev. Mr. ——, son of the late Bishop —— (who refused to subscribe to the erection of his throne in —— Cathedral), lost £7000 at the last Lincoln races. I can assure you that, after a most close and impartial examination, I feel perfectly convinced the Roman Catholic Church is the only true one, and the only one in which the grand and sublime style of church architecture can ever be restored."

This is a significant passage:—a lesson to those of the clergy who do not fear becoming scandals to their profession, but also showing, in its last clause, that Pugin was strongly moved by æsthetical reasons—and more so probably than he himself believed—to make his change of religion. But his actual secession was delayed till 1833, after the death of his mother. He began immediately to find a large professional practice among Roman Catholics. A few notices are given of his independence of character. One of his patrons, Lord Radnor, calling upon him at S. Marie's Grange, found no room finished except the one in which Pugin was working. The visitor, "omitting to remove his hat, entered at once into conversation. The only reply he met with was a look of astonishment. Pugin rang the bell, and ordered his hat; placing it on his head, he said, 'Now, my Lord, I am ready.'" His house at Salisbury, on which he spent £2,000, was sold by him in 1841 for £500.

The publication of the "Contrasts" took place in 1836. We need not, in these pages, enter into any description or criticism of this intemperate and one-sided but clever and useful book. Mr. Ferrey pursues his narrative with quotations from Pugin's letters to his chief patron, Lord Shrewsbury. It is easy to see that his eyes soon became open to the shortcomings and corruptions of the Communion which he had joined; and many of his invectives on the Roman clergy and the bad taste of their vestments and ecclesiastical ornaments are as severe as any which he launched against the Church of England. Simultaneously with this, we see a growing tolerance for the Church which he had left. In fact, he became acquainted with many of those who, in the two universities, devoted themselves to the study of ecclesiastical art; and intimacy with them dispelled many of his prejudices. It is to be regretted that the relation in which Pugin stood to the Anglican ecclesiologists is not more fully illustrated in the volume before us. With many of them he lived in friendly intercourse and in free correspondence; and to these friendships may certainly be attributed the growing charity which, as years went on, he felt and expressed towards the Church of England.

It is very creditable to him as an artist that he resigned the post of architect to the college at Maynooth when he found that, owing to a reduction of the sum to be expended from £30,000 to £18,000, he could not do justice to his design. The date of the publication of his "True Principles of Gothic Architecture" was 1841. This was followed by other works, which are, unfortunately, not very distinctly

enumerated by the biographer. The "Glossary of Ecclesiastical Ornament" and the "Treatise on Chancel Screens" must be noticed especially; the latter, his last work, having appeared in 1851. Pugin's angry controversy with the *Rambler*, the severe remarks made upon his designs by Mr. Ruskin, and his resentment at the criticism of his works which appeared in our own pages, are among the more painful circumstances which clouded the latter years of his life. Mr. Ferrey, as is natural, defends warmly the artistic reputation of his friend. He gives as illustrations Pugin's original designs, exterior and interior, for S. George's church. But these, though in some respects finer than the actual building, seem to us open to the same criticism which has been passed on all his works, viz., that they are deceptive and imaginary. No man could produce more grand or picturesque architectural drawings than Pugin: whether or no he could ever have embodied his best conceptions in solid stone and timber was never proved. He used to complain bitterly that he had never had the opportunity of doing a really fine work; and we are not unwilling to give him the benefit of the doubt. But we think that our contemporary, the *Saturday Review*, is probably right in supposing that Pugin, had he lived, would scarcely have kept pace with the progress of the leading Pointed architects of the day. His best works, so far as we know them, are not S. George's, Southwark, nor his church at Cheadle, though the spire of the latter is exceedingly beautiful; but his own house and little church adjoining it at S. Augustine's, Ramsgate, and the picturesque collegiate buildings overhanging the Churnet Valley, near Alton Towers. The former work, which was carried out at his own cost, was truly a labour of love. It is, however, very like a mediæval structure, and therefore strikes one as being, in that proportion, rather a happy reproduction than a vigorous original design.

Having lost his second wife in 1844, Pugin removed to Ramsgate and began building the house and church to which we have just referred. Here he lived

"a life of almost monastic regularity. His constant practice was to be in his private chapel at six o'clock; and as soon as the church bell tolled the Angelus, so sure might be heard the withdrawal of the four heavy external bolts which fastened the door of the chapel. Here it was his custom to say a few private prayers, and make an offering of his forthcoming work to GOD. After this he worked in his library until half-past seven, at which time the bell tolled for morning prayers, which he always said habited in a cassock and surplice; this was followed by breakfast, which seldom lasted more than seven minutes. At eight o'clock, on feast-days, he always heard mass in the adjoining church. He then worked until one o'clock, when, punctual to a moment, he dined. His fare was of the simplest description, [he] neither taking wine nor malt liquor. This meal lasted but a quarter of an hour. After dinner he generally inspected his buildings, and visited his only pupil and afterwards son-in-law, Mr. John H. Powell. In the afternoon he resumed his work, which was often enlivened by the visits of a few of his confidential friends and admirers. He was generally occupied with his post letters until nine o'clock, after which Pugin amused himself preparing designs for his own buildings until ten, when Compline was sung in his own private chapel. The last hour of this busy day was devoted to the study of historical and theo-

logical works; Collier, Lingard, Dugdale, Stow, and Du Cange being amongst his most favourite authors."

This somewhat artificial and overwrought method of life did not, however, restrain him from endeavours to find a third wife. Mr. Ferrey mentions his failure with a niece of Lord Shrewsbury's, and then reprints the singular pamphlet, which Pugin printed privately, on occasion of his disappointment with another lady. Characteristic as these letters are, we cannot but regret that they are revived. They seem to us to show clearly that the intellect of the gifted writer was already shaken. Finally, in 1848, Pugin married Miss Knill, who survives him. It is singular that Pugin never visited Italy till the year 1847. We should have been glad to see more of his Italian letters. It is difficult to say whether he was most struck with disgust in that country with what he saw of the Renaissance architecture, or with delight at the numerous remains of the Italian Pointed styles, the existence of which he, like many others, had little suspected. To what extent Pugin was responsible for the fittings of the new Houses of Parliament is not decided by the present memoir. There is no doubt, however, that he was employed by Sir Charles Barry for much of the ornamental completion of the structure. Mr. Ferrey refers in proper terms to the assistance which Pugin received at all times from Mr. Minton, of Stoke-upon-Trent; Mr. Hardman, of Birmingham; and Mr. Myers, the builder. With the first of these Pugin had a serious misunderstanding, which, however, was explained and forgiven before his death.

We are now fast approaching the end. The preparation of the famous Mediæval Court in the Great Exhibition of 1851 cost him great labour and anxiety; and his fatal malady grew upon him. It is touching to see how his thoughts turned upon the re-union of Christendom. He meditated, and partly wrote, a work which he called "An Apology for the Church of England;" and during his insanity, one of his chief hallucinations was that the Churches of England and Rome had become reconciled. The circumstances of his mania were most distressing. Happily, he so far recovered as to be able to return home to Ramsgate, where, from the exhaustion caused by his severe sufferings, he died on September 14th, 1852. It is to be regretted that the lithographed portrait prefixed to this life gives little or no idea of the man. Herbert's picture of him was a far more trustworthy likeness.

No one can read this volume without feeling deep interest in the impetuous, prejudiced, but honest and sincere man, whose life and character it describes. Pugin had all the eccentricities of real genius, with not a few of its faults. To his learning, and his considerable literary power, Mr. Ferrey has perhaps scarcely done justice. There must be materials left for a still more perfect portraiture of one of the most remarkable men of his generation.

RESTORATION IN FRANCE.

To the Editor of the Ecclesiologist.

Sir,—I entirely concur with your correspondent, "a Member of the Oxford Architectural and Historical Society," that much good might ensue if the subject of restoration were thoroughly discussed with the French architects. His remark that "there is no public opinion, no general taste for the preservation of ancient monuments, the clergy are powerless, the people careless, the government reckless," is true enough, and to the last-mentioned item must be attributed at least the destruction wholesale of churches. But how, indeed, can a military despotism cultivate a love for old work of any kind? Streets *must* be carried in a straight line, else they cannot be swept by cannon; and if an unfortunate church be in the way, how can government help that? There is absolutely no hope for the preservation of any number of churches if they happen to stand in the way of Napoleonic ideas, as the wanton and wholesale destruction in Rouen alone can testify. But I do think there is hope of producing a more conservative tone in the restorations, by first obtaining that tone in the minds of their directors —the French architects themselves; and this by the influence of discussion generally, and protests to particular architects in special cases; for the overruling influence of government, although having all restorations in its hands *generally*, will scarcely extend to the contravention of its own architect's opinion on details of sculpture, &c.

I ought to state that it is not true that at the beautiful little church of S. Gilles, at Caen, "the work of destruction is proceeding with full vigour," as your correspondent alleges. Not a stone is yet touched, and there is therefore yet time for a vigorous remonstrance from the Ecclesiological Society, which (supposing the idea to be not, in this case, purely Napoleonic) *might* save the church. The adjoining Abbaye aux Dames, however, is suffering from an unnecessary refacing at the west end and north transept by M. Rubrique of Paris, who, in common with the majority, does not spare ancient sculpture, however perfect. No better example of the pestilence of scraping can be adduced than the interior of S. Etienne in this same town, for it presents an appearance as white as a Dover cliff, and does not seem eight years old, much less eight hundred. The venerable church of S. Croix, at S. Lo, is in process of complete rebuilding; a priest informed me that "*he thought*" the Romanesque nave arcades and the west door with its sculptured tympanum would be incorporated in the new church, but I could not learn definitively. An Avranches architect is in this case responsible, I believe.

I could multiply instances in which the French are *restoring* when they ought to be preserving, and the indignation of all ecclesiologists is fully justified; but there is the fact remaining that we in England are not wholly blameless. Old S. Mary Redcliffe is becoming year by year new S. Mary Redcliffe; Wells is all scraped inside, and some of

its wonderful sculpture has been tampered with; the early groining at the eastern end of Winchester has been scraped, and at this moment the chapel of the Holy Sepulchre in the same cathedral (albeit covered with beautiful frescoes) is used as a place for the four bellows-blowers to the immense organ. Letters, too, have appeared in the public journals, complaining of ill-doings at Lanercost, Hexham, York, Bristol, and other places. It becomes us, then, not to provoke hostility which might defeat the end in view, but to meet the French architects on the common grounds of a friendly discussion, which I hope the Ecclesiological Society will do everything in its power to promote.

I am, dear Sir,

Yours faithfully,

E. R. Robson.

P.S.—Allow me to concur with Mr. Street in the extreme goodness of the restoration at Châlons-sur-Marne. Coutances is untouched by restoration, and the Vicar-General seems to be fully aware that it is unnecessary.

S. MATTHIAS', STOKE NEWINGTON.

To the Editor of the Ecclesiologist.

4, Berners Street, London, W.,
Sept. 4th, 1861.

Dear Sir,—Whilst hoping that some one more disinterested than I can be may take up and answer the various points in the letter of your correspondent, "A. H.," in reference to the painted glass of the above-named church, perhaps it is as well that the glass painter should make a few remarks upon them.

Allow me to state that, in this series of windows, I worked solely under the direction, not alone for general treatment, but also for every detail of drawing and design, of the able Architect of the church, so acknowledged an authority upon glass painting. This fact is well known; and that, therefore, the merits and demerits of the work are his alone.

The statement that the glass used is of a thin description is not true, nor is that in reference to the price for the west window, which is to be £250. Of these two facts, "A. H." would have best been certain before announcing them; the glass is, on the contrary, of a thick quality, being IN EVERY POSSIBLE CASE, AND INCLUSIVE OF THE ENTIRE GRISAILLE, of that glass made by Messrs. Powell; the concealment of wire-guard can only be obtained at the expense of brilliancy and transparency.

No deprecation with regard to "ruthless criticism" is called for. I am willing to undergo the severest in the power of your correspondent to bestow, provided the facts be correctly stated.

With regard to the designs for the west window, they have already

been duly submitted to the architect and the authorities at Stoke Newington, and I feel it to be unnecessary to seek further opinions. I might say much more in regard to this letter, but shall only observe, that it would have been more satisfactory in every way had you yourself inspected the works before giving publication to a statement plainly not impartial, and in many points of which I am sure that upon examination you would not coincide.

I am, dear Sir,
Your obedient servant,
ARTHUR O'CONNOR.

To the Editor of the Ecclesiologist.

DEAR SIR,—As your correspondent, "A. H.," seems to have been aroused by "the authorities" of S. Matthias to express some very unfavourable criticisms upon the architect and glass-painter, perhaps you will admit a reply from one who has been at some pains to understand the designs of the architect in every part of the work. Having in the first instance intrusted the building of our church to a man of universally acknowledged genius and skill, we have all along carefully abstained from marring his work, by ignorant interference on our parts, for which he alone would be judged by posterity long after "A. H." and "the authorities" are forgotten. And as he has produced a building which for dignity and solemnity will not be easily surpassed, and of which neither he nor ourselves will ever have cause to be ashamed, we have resolved to give him all the support we are able in the completion of his designs. And I have no doubt that future generations will look upon S. Matthias as a noble work of genius. "A. H." informs your readers that "the glass-painter has rendered the peculiarity of the tracery still more conspicuous;" that is to say, he has worked harmoniously with the architect, which is not the case in the majority of our churches. The glass at S. Matthias' adapts itself to the forms it has to fill; and it is moreover upon a regular plan as regards the subjects.

"A. H." states that "the general plan of the glass-painter is to place a group in the head." This is quite correct, and common sense would dictate such a treatment of these windows. This is what the architect intended. The head is the only field in which a group can be placed, and the narrow lights below are designed for single figures. "A. H.'s" joke upon martyrdom by "sus. per coll." so closely borders on the profane (since the principal figure, said to be so placed, is that of our Blessed LORD) that one wonders how such a thought could ever have crossed any reverent mind, especially when the solid-looking pavement on which the figures stand is palpable enough to all. Is there any old religious work of art which may not easily be turned into ridicule by any person who views it without reverence? Nothing is easier, and writers in "Punch" have done this sort of work better than "A. H."

I am not sufficiently learned to know that the use of "grisaille," and colour under the feet of a figure, is either new or strange; but I

know that it is far more agreeable to the eye than too much positive colour; and no doubt it will be found most essential when all the windows are finished. Are there not abundant authorities for it in the old glass? The arrangement of the figures near to the subjects brings the most highly-coloured parts of the windows together; and there is sufficient colour in the "grisaille" to connect and sustain the whole. "A. H." complains of the glass being "so thin that the wire-screen shows through," which simply means that the glass is *transparent*, as it should be. It is Powell's best glass, such as is used by all good painters; and time will darken it as it has all the old glass. Or if "A. H." likes shams it may be done in half an hour with a little putty. Again, "the colours are poor and much wanting in depth—often very deficient in positive colour." There *may* be parts in which a little more depth might have been given. What does "A. H." want? Would he have unrelieved positive colour? If so, where will he find it in any good painting? He considers the "faces . . . bad in drawing, and worse in colour." They certainly are not the pretty namby-pamby faces so common in modern religious pictures. The real religious work of any age is never done by men of that stamp. Prophets and Apostles, the men "of whom the world was not worthy," were not of that type; but often were plain, insignificant and contemptible in the eyes of men. They, like their Divine Master, were used to rough work, and could kneel on the bare ground in the desert, or on the mountain-top—wholly unlike our young devotees whose kneeling too often depends upon a hassock. "A. H." seems to be much amused with "a lad in very tight pantaloons." This "lad" was copied from one of Perugino's finest pictures in the National Gallery. What sort of costume would "A. H." prefer? that of our day, with the hands thrust into the trouser-pockets? Such great men as Perugino (see his "Martyrdom of S. Sebastian"), and Giovanni Sanzio, in his "Resurrection of our LORD," both published by the Arundel Society, did not think it so very ludicrous to have figures in "pantaloons;" neither have able judges deemed them too ridiculous for this *refined* age. To write thus on any religious subject is indeed miserable work, and I am sorry that "A. H." has been betrayed into it. He adverts to what he is pleased to call "the hideous west window." I know some very good judges who consider it one of the most striking features of the church, and so I think it will appear to all unprejudiced persons, when filled with good glass, which I will endeavour to secure. And "A. H." would be much better employed in helping forward this work, than in ridiculing a church for which we have much reason to be thankful. The architect of such churches as All Saints', S. Alban, Baldwin Gardens, and S. Matthias, deserves the respect, at least, of all who are interested in the great Church movement; for however men may criticize peculiar features, all must admit that his buildings are really churches designed for the worship and glory of GOD. The buttress at the west end is more in keeping than it is at the east end of Dorchester church. I am glad that there is one point on which I can agree with "A. H." And there is some satisfaction in knowing that neither the glass nor anything else in S. Matthias would "satisfy the

deacons of an advanced little Bethel." All there is too stern and real for them, but I trust not for "A. H."

I am, dear Sir,
Yours truly,
R. Brett, Churchwarden.

[These letters must close this controversy. Our friend Mr. Brett must be reminded that our correspondent, "A. H." made a merely æsthetic criticism, without intending any personal disrespect to the eminent architect of S. Matthias or to the manufacturer of the stained glass. The truth is, that with respect to colour in general, and stained glass in particular, there are differences of opinion which it is impossible to reconcile. We do not blame the authorities of S. Matthias for trusting themselves to Mr. Butterfield's guidance: and it is a satisfaction to have brought out the fact that that gentleman is responsible for the decorations of the church. But it is probable that, in the particular matter now under discussion, we should ourselves sympathize, to some extent at least, with our first correspondent.]

ON BELL RINGING.

To the Editor of the Ecclesiologist.

Sir,—I have read an interesting letter, under the above title in the *Ecclesiologist* for August. Observing in it that the writer had felt, in common with many others, the evils attaching to bell ringing on Sundays (the day whereon, of all days, the sound of the bells ought to be heard,) I take the liberty of informing your contributor and readers generally, that a machine has been invented and patented, by Mr. Jones, an Engineer, of Pendleton, near Manchester, for ringing church bells.

Several of his machines have been erected, and give general satisfaction. The power of sound is a little diminished, but the quality is decidedly improved by the machine. Its cost is about £30; but I think it is capable of considerable improvement.

Thinking the knowledge of such a machine might be useful, I venture to trouble you with this letter,

I am, Sir,
Yours obediently,
George Venables, S.C.L.,
Incumbent.

Friesland Parsonage, August 19, 1861.

PROGRESS OF THE ANTI-PEW MOVEMENT IN THE ARCHDEACONRY OF EXETER.

A CORRESPONDENT forwards us the following interesting extract from the recent Charge of the Rev. Canon Woollcombe, coadjutor of the Archdeacon of Exeter, describing the satisfactory progress of better principles of church arrangement in that Archdeaconry.

"But one principal point of my inquiries, and one interesting on many accounts, referred to the internal arrangement of the pews; in how many churches of the Archdeaconry the old arrangement of high, square pews has given way, in a lesser or greater degree, to low, uniform seats, whether with or without doors. The returns for the whole Archdeaconry, I think, will be found to be satisfactory. Should there be any error made by me in the details, I shall be obliged by the Rural Deans correcting those errors. And it would, perhaps, be advantageous, if I could learn for our general information on another occasion, where the old system of high pews has been wholly and entirely swept away, and where no distinction remains between the pews of the rich and of the poor. As far then as those returns enable me to judge, I find the statistics as follows. The churches and chapels arranged more or less with uniform pews, are in the deanery of—

Aylesbeare	21	out of	39
Cadbury	4	„	18
Christianity	5	„	21
Dunkeswell	3	„	12
Dunsford	1	„	16
Honiton	2	„	23
Kenn	13	„	24
Plymtree	12	„	15
Tiverton	13	„	25
In all	74		193

In this respect the Deaneries of Aylesbeare, Kenn, Plymtree, and Tiverton, stand pre-eminent, for in every one of them the larger half of the churches are so arranged, and it certainly is a cause of thankfulness, that more than one-third of the churches and chapels in the archdeaconry partake more or less of this improvement in the internal arrangement of their seats. It is satisfactory to be able to state thus publicly the testimony of one Rural Dean, that 'square pews are very generally disappearing by degrees,' and of another, that in his Deanery there are, out of twenty-five churches, thirteen in which the square pews do not exist, while, in some others, a large portion of the church is arranged with uniform sittings, though some square pews still exist by prescriptive right. While from the Rector of one of the most beautifully restored churches in the Archdeaconry, not exceeded, perhaps, by any in the diocese, the effect of the substitution of low, open pews, was stated to me to be, that the congregation are now to be seen regularly on their knees during the time of prayer."

CHURCHES AND SCHOOLS IN LONDON.

Our periodical review of the progress of practical ecclesiology in London will, on the present occasion, lead us to notice several churches and schools of more than ordinary interest and importance.

S. Alban, Baldwin's Gardens, by Mr. Butterfield, and *S. James the Less*, in *Garden Street, Westminster*, by Mr. Street,—the former approximately and the latter absolutely completed,—are distinguished from the general run by characteristics which will be best made intelligible if we describe these two churches in face of each other, and indicate the points of strong likeness and equally strong dissimilarity which exist between them. They are each of them specimens of that new or "second method," which has characterised the churches of the Anglican revival built in later years; of which Mr. Butterfield, in All Saints, Margaret Street, and Mr. Street, at Boyne Hill, have already given typal examples. They are, accordingly, both of them, like their archetypes, churches in which the architect has stepped beyond the mere repetition of English mediæval forms, to produce a building in which a free eclectic manipulation of parts has been grafted upon a system of polychromatic construction, having its basis in the fact that London is naturally a brick town. The main differences existing between these two offshoots from the same idea directly correspond with the divergence of idiosyncrasy which the two artists increasingly manifest in their respective works, and which is worth analysing at a little length, as an important contribution to the history of architectural progress. We have, indeed, already given two short notices of Mr. Street's church, and an engraving of its exterior will be found in our twentieth volume, in the number for December, 1859. As, however, we have now the advantage of speaking from the actual building, we shall describe it as if we had never previously made any allusion to its existence.

S. Alban's and S. James's prove—that which All Saints' and Boyne Hill are hardly sufficient to indicate—that Mr. Butterfield and Mr. Street represent very different phases of the second method; or, more properly speaking, that there is no acknowledged confession of faith for that method. It is the combination of various experiments, all capable of fusion, but not necessarily combined with or dependant on each other. There is, on the one hand, the adoption of constructive polychrome; and, on the other, the incorporation into English architecture of features borrowed from the Italian and the Early French Gothics. Italian architecture, whether Romanesque, Gothic, or Renaissance, was the great school in which to learn the lesson of constructive polychrome; but the study of this one feature might, or might not, co-exist with the desire of going to school in Italy for other instruction. It so happens that, while he is so distinguished a leader in the polychromatic party, Mr. Butterfield's works show, by their architectural detail, that in the mass they are decidedly northern and specially English. Mr. Street, on the other hand, has drunk deep of the Italian and Early French springs. Mr. Butterfield, in wielding con-

structive coloration, acts as one who spoils the Egyptians, and makes foreign architecture surrender its one superiority to the otherwise more excellent English. Mr. Street rejects the old Gothic of England, and invents his own new style, in which, if it plays any part at all, it merely enters as one factor, together with the Early Gothic of France and that of Italy, and the constructive coloration of southern climates. True to our position of eclectic independence, and respecting very greatly both Mr. Butterfield's and Mr. Street's talents, but not believing in the infallibility of either, we do not now pretend to strike the balance between their two systems. Both architects have much to say for themselves, and each has his weaker points. We shall proceed to describe the two churches in the light of the comparison which we have instituted, and which we flatter ourselves will prove itself in the course of our examination.

Both churches are of the average dimension of the new Anglican town parish church when it has attained the dignity of aisles, (S. Alban's being rather the larger,) and both present the usual features of such a church, chancel with aisles, clerestoried nave with aisles, and steeple, and in each case the material is brick. Great originality of treatment is visible in the handling of each of these features; but the two churches differ at least as widely from each other as they do from the average "Early English" or "Decorated" model. We do not hesitate to accord the palm to S. James' on the score of general coloration. There the chief external material is red brick. At S. Alban's Mr. Butterfield has unfortunately fallen back upon the ordinary yellow stock brick, ineffectively and irregularly banded with red lines of a single brick's thickness. Had these not been introduced at all S. Alban's would not have challenged any notice on the score of external polychromy. As they are there they compel us to say that they ought to be in greater force. A few years' smoke will be almost sufficient to obliterate the traces of their existence. The east end of S. Alban's is of course square, for Mr. Butterfield, as is well known, stands alone among eminent architects in his refusal to accept the apse. However, he makes use of the end wall, as at All Saints, by panelling it for mural paintings, in lieu of piercing a window. At S. James's the chancel terminates not only in an apse, but in one which is curvilinear and not polygonal, divided by buttresses and vaulting-cells into five bays, of which the three central are pierced with three-light windows. But the distinctive spirit of the two methods shows itself more strongly in the steeples than perhaps in any other feature of the two churches, while each steeple stands in strong contrast to all the other towers and spires of London.

Those who have studied Mr. Butterfield's various churches cannot fail to have observed that his rule is always to place his entrance, when it is through a side porch, at the most western bay. They must equally have noticed that in combination with this arrangement Mr. Butterfield is fond of treating the west end of his churches as a species of internal vestibule or narthex, like those which are found at Cologne, or on a gigantic scale at Ely and Peterborough. We do not think that any disciplinary value can now attach to such a narthex; but assuredly,

in a town church at all events, there may be considerable practical convenience in a sort of lobby into which the regular seating is not supposed to extend. At S. Matthias, Stoke Newington, Mr. Butterfield dared to import the saddleback method of roofing a church tower into the streets of London, and was with good reason satisfied with his experiment. All these incidents must have combined to induce him to cast his steeple for S. Alban's into the form of a transeptal narthex, something like that of S. Cunibert, Cologne, growing into a saddleback. The mass is about the width of the church itself, but it gables north and south, each transept as seen in elevation presenting the saddleback form at right angles to and considerably lower than the roof of the main steeple. Centrally, and corresponding in general with the width of the nave rises the main tower itself, with a roof ridge of course prolonging at a higher elevation those of the nave and chancel. The dimensions of this tower being longer from north to south than from east to west, Mr. Butterfield has cleverly masked a disparity which would have been far from sightly in the roof, by disguising it with a double pitch, the lower portion being flatter than the apex; seen in elevation this break relieves the sky line. Entrance to the belfry story is obtained by a newel staircase opening into the nave at the absolute centre of the west wall, and carried up outside like a huge square buttress, relieved with a long, but graceful fenestriform panel of two lights, and dying away into the main west wall, with a bold and superposed capping composed on five sides of an octagonal turret and spirelet. The windows in the western façade are, in the upper story above the roof line of the quasi-transept, a three-light window corresponding with the steeper pitch of the central portion of the saddleback, and flanked by a two-light one on each side in correspondence with the flatter wings, and lighting the belfry story: and on a lower story, and visible from the inside, on each side of the buttress-like staircase, is placed a long two-light window, the two conjointly forming the western light of the church. The north and south sides of the tower respectively exhibit a graceful row of pierced sound-apertures, while the face of each transept shows a rose placed high, and underneath two two-light windows. Internally also, a long two-light fenestriform panel is introduced between the west windows, while the transepts north and south open into the lower space by a narrow arch on the ground story, and above at the clerestory level by a large, long, unglazed quasi-triforium of two lights. The effect of this arrangement is alike simple and effective, and deserves the highest praise. Outside the centre steeple fulfils the purpose for which it must have been designed; original and massive in design, it forms a striking piece of street scenery in a city which is so much in want of salient points. The western composition viewed from the narrow line of Baldwin's Gardens, or of the adjacent court between that and Holborn is eminently minster-like. But this steeple shows best of all from the west slope of Snow Hill, where it is seen across the Holborn valley dominating the opposite height at an angle which lends apparent bulk to the whole structure.

In one word, the steeple of S. Alban's is an exceedingly bold and

happy developement of Northern Gothic, admirably adapted to the inequality of ground with which it groups. The steeple of S. James's is no less emphatically original, but its architect has gone for his inspirations to Southern sources; while a chief merit of his composition consists in the success with which it adapts itself to its level site, and the contrast which it affords to the neighbouring conspicuous sky-lines—the sharp spires of S. Stephen, Rochester Row, and Holy Trinity, Vauxhall, and the somewhat fantastical, but massive and aspiring, Grosvenor Hotel, and to the more distant palace and abbey of Westminster. The steeple stands to the north of the church, flanking its western bay, but detached from the structure, to which it is joined by a short open cloister. Its form—a high, perfectly square, unbuttressed tower—is thoroughly Italian. Bands of dark brick modify the tone of its general colour, while it rises for a considerable elevation with no more lights than a few very long but narrow slits. But at the belfry story each face is pierced with a broad, two-light, unglazed opening, recessed, of three orders, with unchamfered arches. The external plane alone is supported on a circular shaft, with foliaged capitals. Bold louvre plates of zinc are introduced into the openings, while further effects of light and shade are sought for by the daring expedient of introducing in the pedimental heads of each of the four windows, and in circular panels on each side, balls of marble of the size of cannon balls, riveted to the wall by iron bolts, and standing over with their whole circumference. In adopting this feature, Mr. Street seems to us to have overstepped the line of artistic truth. Every projection ought to appear, at all events, to be able, by the known laws of statics, to hold itself in equilibrium: these balls evidently cannot do so. To all appearance they ought to have tumbled down as soon as hoisted up; and their continuous persistence where they are indicates the hidden mechanism behind. If we are to admit them as legitimate, we should have no right to object to projecting statues, not standing on corbels, but seeming to cohere by the contact of their backs, or of the tips of outspread wings. This would be a more extreme application of the principle, but it would not be different in kind from that which is involved in the introduction of these balls. Had they, on the contrary, been hemispheres, they would have been perfectly legitimate in principle, and effective in reality; for it is quite conceivable that a hemisphere of marble may be morticed into the wall behind, by the residue of its own substance.

The vertical line of the tower is arrested by a projecting corbel-table, from which a short slate spire springs, four-sided at its base, but gradually broaching up into a central octagonal one, flanked at each angle by a four-sided spirelet, with the inward angle towards the octagon cut off at the point of contact. The engraving which will be found at page 426 of our twentieth volume will explain forms which it is not easy to reduce to words. The entrance to the belfry story is by an internal turret-staircase; while the ground story of the tower is open, with bold arches on three sides, the north to the street, the east to the parvise, and the south to the cloister and church; only the west wall, against which the turret rests, is unpierced.

Hitherto we have confined ourselves to certain selected and salient external features of the two churches, and only gone inside when we were compelled to do so in explanation of them. We shall now take our stand-point within the buildings, and so go on to marshal the other characteristics of the two buildings, both external and internal.

First, as to general proportions, S. Alban's deserves peculiar notice, from its union of height with width. S. James's, on the other hand, exclusively aspires after breadth; and so an actual feeling of depression is engendered, not only in the chancel, but in the comparatively more elevated nave. On the other hand, S. James's undoubtedly bears off the bell in its roofing. The chancel of All Saints' proves that Mr. Butterfield fully appreciates the value of groining, yet the chancel of S. Alban's only offers a cove with somewhat ineffective rafters; and the nave has actually an open roof, with decidedly thin principals, awkwardly filled in at every bay with pierced boarding. At S. James's the nave-roof is boarded in a species of cove, straight-sided towards the apex, and with thin iron tie-rods. But the roof of the chancel is deserving of the utmost praise. The chancel proper, which is of square proportions, is groined into a single bay of sexpartite groining, the ribs of stone, the vault of red brick, sparsely but successfully banded with stone. The apse groin is of cells, converging to a central boss. We most heartily congratulate Mr. Street on this stroke of artistic power.

The nave of S. Alban's is of four bays besides the narthex, S. James's of three, and in the treatment of the arcade the characteristic distinction of feeling between the two buildings shows itself most forcibly. As we have said, Mr. Butterfield, throughout all his experiments with Italian systems of decoration, has remained staunch to English architecture, while Mr. Street has embraced foreign forms as well as foreign coloration. In so doing he has also given rein to his graceful fancy in the free use which he makes of iconographic sculpture in his buildings. The pillars of the church on Herne Hill are the earliest example to which we can point of Mr. Street's peculiar style. Mr. Butterfield, on the other hand, with that severity which forms so conspicuous an element in his artistic character, has always been shy of the sculptured human figure. His typal range of pillars is no doubt that of All Saints' in which the First-Pointed form of pillar, clustered but not amalgamated, and the boldly massed leaf capitals of the same style are adapted to granite and alabaster, and fearlessly introduced into a Middle-Pointed church for the intelligible reason that granite is patient of being turned in a mould, but cannot so easily be carved into the complex section of a Middle-Pointed pillar. At S. Alban's that severity is even more conspicuous. In the carving, as far as we could ascertain, it is not only the human figure which finds no place inside it, even in the form of a label head, but even leafage is prohibited. From the west end to the altar, the chisel has merely produced mouldings carefully studied no doubt, and boldly executed. Whether this abstinence arose from any principle of design, or whether it is simply an experiment, we cannot say. At the same time, in selecting the material for the pillars, freestone was chosen, which did not afford any excuse for a

deviation from the usual form of a Middle-Pointed pillar. The result of all these limitations is that in the arcade of S. Alban's, Mr. Butterfield, while eschewing any neo-Gothic peculiarities, has presented us with neither more nor less than a series of excellently proportioned and graceful Middle-Pointed pillars sufficiently lofty, of the most orthodox pattern of eight clustered shafts, with moulded capitals in the same materials. They are just such pillars as, in his happiest compositions, Carpenter would have been delighted to produce; and the arches which they carry are equally genuine specimens of absolute Middle-English.

We do not reproach Mr. Butterfield for any want of originality in thus recurring to the type which was once the favourite, but of which he, in common with all other leading architects, has for some years been somewhat unmindful. Its beauties in the hands of an able man are so great that we should be sorry to see it fall into contempt. Everything at S. James's is a contrast. At S. Alban's the pillars are tall and slim, at S. James's peculiarly short and stout. At S. Alban's they are of stone and clustered; at S. James's they are of red granite, circular, with only a stone banding. At S. Alban's the bases and the capitals are moulded. At S. James's, the square base and the square abacus do not so much recall Early French or Italian Gothic as embody a modern Gothic translation of foreign Romanesque; the resemblance to which is enhanced by the introduction into the capitals (which are hardly above the sight-line) of sculptured groups. As the spring of the arches is low, so is their span wide, and their material is red brick, slightly relieved with black and white, and the chamfers assume the character of a kind of very effective and original nailheads. We may safely pronounce this arcade very clever: it is in fact the key to the entire composition of the church. The feeling of unlofty spaciousness, and the foreign tone which were in the architect's mind hinge upon it. It is more than clever, for it has great beauty in many of its details, and the barbaric bulk of the polished granite shafts is striking. Yet after all, with all the merits of the church itself, we cannot quite reconcile ourselves to that element of its composition which we fear is the most important one in the entire composition. There is most unquestionable merit in these pillars, and the world will, we believe, be glad to tolerate them for once or twice in the hands of such an artist as Mr. Street. But we trust we are not under the influence of any occult ultra national or Protestant prejudices when we express our belief that in the long run they will not be tolerated, and will, when they come to be clumsily reproduced by inferior imitators, produce a disagreeable revulsion against the revival of good ecclesiastical architecture. The possibility of aisles in any shape is a question which has been raised by more than one school or church of thinkers, though it has only partially succeeded in procuring a negative verdict. But if we are to see a fashion of pillars so low and so stout come in, we fear that the opposition will gain plausible strength. Say what we will, the nineteenth is not the ninth or the eleventh century. Mr. Butterfield's pillars at S. Alban's may possibly aim at a less ambitious excellence, but they quite succeed in what they attempt: is it the same at S. James's?

The chancel-arch in either church springs from corbels, which respectively embody the distinctive differences of the two buildings with peculiar emphasis. The width of the nave in both cases rightly produces narrow aisles, with slant roofs, in which at S. Alban's we are glad to notice that Mr. Butterfield has abandoned the fancy of dividing the nave-aisle from the chancel-aisle, as at All Saints' with a half-arch, and has given instead very acute, and, therefore, graceful whole arches. The choir-aisles in this church, of a single bay, possess no notable specialty. Not so at S. James's, where they imitate on either side a small double transept, composed, as they respectively are, of two equal gabled chambers, with coved wooden ceilings inside, at right angles to the nave axis, and divided from each other by an arcade of two brick arches with a central pillar entirely of stone, but otherwise resembling those of the nave arcade. The chancel proper, as we ought to have noted, although composed of a single vaulting bay, is of two arch bays, with a pillar on each side, resembling those of the nave. The intricate perspective, to be obtained from various angles, of these transept aisles, combined with the groined chancel and sanctuary, are infinitely picturesque; but it is a picturesque which we fear will be fruitless of profitable imitation.

The external aisle walls in both churches are arcaded, but the arcading is designed on perfectly distinct principles. At S. Alban's it relieves a blank space of wall over which the aisle windows range. At S. James's it stands itself upon a dado, decorated with tile mosaic, and frames in the windows themselves. In either case red brick plays a conspicuous part. At S. Alban's the shafts, both of the arcading and of the clerestory lights, and elsewhere in the church, are composed of circular lengths of red terracotta, hollow and jointed. This is no doubt economical and ingenious, and it is unlucky that they should so much resemble drain-tiles. The prevalence of red-brick in the mural ornamentation of S. James's must be recorded.

We now come to the windows. At S. Alban's we perceive in the windows of the narthex a return on Mr. Butterfield's part to more strict English forms. The north aisle is nearly destitute of windows; that to the south is lighted by a range of cinqfoiled lancets regularly spaced. The nave clerestory is composed of similar lights arcaded in couplets. That of the chancel has an arcade of two groups of three lights. The foliation of the heads seems to us rather too angular. At S. James's the west end displays the now common arrangement of a rose above, with two independent two-light windows below. The aisle windows set in their arcading are lancets regularly spaced. The clerestory in each of the two more western bays is an arcade of three lights, well emphaticized by a bold band of Early French leafage, which runs along the walls at the spring of the arch of each light, returning round its splay. In the third bay to the east a new form is introduced; a large three-light window springing up above the eave-line with a prominent pediment like a pseudo-transept. We conclude that this deviation was adopted in order to give light to the painting over the chancel-arch, which it hardly succeeds in doing. By itself it might pass muster, but viewed in connection with the two-gabled transept-

like chancel aisles, it breaks the perspective overmuch. The church is not really cruciform, and yet it offers, as it were, three minor substitutes for the transeptal gable at different elevations. The design of these windows, their equal unfoliated lights, with three trefoils in circles in the head, is certainly too heavy, being in fact a compromise between the regular English tracery and the plate tracery of the south, and so missing the peculiar point of each system. The chancel-aisles have each of them a long two-light window, with a quatrefoil in the head, and the three-light windows of the apse are not devoid of merit. Like Mr. Street's windows in general they have a flavour, though not excessive, of plate tracery. But we must protest most vehemently against the ungainly east window which has been provided for the south choir aisle. Mr. Street cannot, we should imagine, admire it himself; hor can he easily find an excuse for so uncalled for an eccentricity.

In the remainder of our comparison we shall have to grapple with the disadvantage of S. James's being already completed and S. Alban's far from being so. We shall do our best not to allow this difference to operate in favour of or against either church. The choir levels in both are well managed, and the distinction of chancel and sanctuary distinctly marked—more distinctly at S. James's by the admirable treatment of the groining. At S. Alban's the chief constructional expedient for the distinction is the cessation of the chancel-aisle, while nothing but colour is available to mark the distinction in the coved roof. This is an oversight, and it is not improved by the system of colour adopted. The gaudily-striped rafters of the sanctuary recall the corrupt adornment of our Perpendicular churches, and are ill balanced by the strongly contrasted tone of the nave roof in which pale blue and feeble grey predominate. The alabaster-coated lower half of the east wall with its somewhat large, though shallow, arcading, and the lozenge-shaped hatching incised on the plain surface above that arcading, recalls similar work in Brasenose chapel. Alabaster is in itself so essentially polychromatic, so delicately tinted a material, that when it is used in large masses we are inclined to think it ought to be left to itself, to serve as a "peacemaker" to other colours and to artificial forms elsewhere, whether of sculpture, of painting, or of incising. The upper space is divided by thin strips of alabaster into panels destined for a stately series of mural paintings by Mr. Le Strange. The idea is obviously repeated from All Saints', but the treatment is different, as in the former case the framework is in itself an elaborate architectural composition, in fact a gigantic retable, while here it is reduced to little more than framing. Besides, at All Saints', many of the panels contained figures. At S. Alban's all will be groups. The alabaster work is returned round the sanctuary, the sedilia, and credence standing to the south. At S. James's the exceeding lowness of the eastern limb and the presence of windows have compelled Mr. Street to limit his invention to the space bounded at the top by the continuation of the cornice of the reredos proper. It is no small praise to him to say that he has succeeded in producing so much effect under such circumstances. The apse, as we have indicated, is curvilinear, and the reredos itself follows the curve. This peculiarity is not at first noticeable, and it is well

that it should not be, for a concave altar cross, albeit inlaid of marble, is not a peculiarly attractive idea. Its concavity apart this reredos is a very good specimen of that type with which Mr. Street and Mr. Scott have made us so familiar, a rich mosaic of marble, the cross forming a portion of the pattern (in this case inlaid in red marble and not projecting) with a bold cornice of an Early French type.

Mr. Street introduces those hemispheres of spar of which he is so fond and which are as legitimate as the cannon balls of the outside are not so. There is a low alabaster superaltar carrying the candlesticks. The footpace had better have been continued to the apse wall on each side. The treatment of the remaining wall space is particularly commendable as the first really artistic adaptation of mastic incising which we have seen upon the walls of our churches. On each side are represented under canopies the holy women respectively of the Old and the New Covenant:—graceful figures boldly etched in with the heads standing out from the darkness of the backgrounds, not merely lined out like a magnified design of Retsch or Flaxman. The whole effect is very much like that of a Flemish or German brass of the best kind relieved of the confusing glare of the metallic ground. In this expedient we see the opening to infinite developement of constructional iconography. Mr. Butterfield, we may observe, also introduces at S. Alban's a good deal of that rudimentary pattern and flower decoration in mastic of which earlier specimens are found at All Saints'. We think the work at S. Alban's rather an advancement on its prototype. But there is room for improvement still. The double round-headed credence at S. James's, with its odd carving in the head, is an instance of the caprice in which a man of unquestionable powers will occasionally indulge, and we should hardly imagine that the miniature tables of commandments ranged in close proximity will, in the long run, prove of much utility to the studious members of the congregation.

The sanctuary pavement at S. James's, of mixed marble and tiles, is very rich. Like other pavements of Mr. Street's, the tiles are in a larger proportion over the marble than in those of Mr. Butterfield or Mr. Scott, and green and blue are a little more freely introduced. The service at S. James's is said *in choro*. There is a single clergy stall on each side, continued with a stall-like bench, and subsellæ beneath. The woodwork is simple and solid, but we cannot persuade ourselves to admire that peculiar form of poppy-head, which recalls the idea of a hand with the fingers spread out. A simple wooden lettern stands in the middle of the chancel. The screen is a low perpeyn-wall of stone, supporting open metal-work of mixed iron (coloured chocolate red) and brass. The design is not first-rate, and the reason of the mixture of metals is not apparent. Still less can we praise the chancel parcloses, of iron, at S. Alban's. Their needless heaviness and solidity seems to us destructive of the very idea of metal-work, which is ductility. We must reserve till a future occasion the chancel and other fittings of S. Alban's. At S. James's the pulpit is placed against the north chancel-pier. It is of stone, rather low, and composed of four panels, ranged like a half octagon, and supported on a cluster of eight

little columns, oddly disposed in pairs. Three of these panels have Scripture groups, and the fourth S. Augustine preaching to Ethelbert, all rather boldly carved, but unprotected by any border or canopy. The base-pillars serve as pedestals to little figures of the Evangelists and Doctors. Altogether, the pulpit is a bold experiment, and will no doubt give rise to diversities of opinion. Mr. Pearce, we should observe, is the carver who has executed the work in this church. The seats are open, and of oak. The font, a plain circular basin, of alabaster, is striking, from its simplicity.

As we said, a dado runs round S. James's, and is returned at the west. This is polychromatized in a pattern of tiles, having an unfortunate resemblance, both in its design and coloration, (general dark red, with an occasional tessera of strong buff,) to Tunbridge ware. Altogether, the interior of the church is exceedingly red, and Messrs. Clayton and Bell have unadvisedly made the three already completed painted windows, representing single figures, in the south aisle, almost as red as the structure itself. These three windows altogether struck us as not worthy of these artists. The subject-windows in the apse are much better, although in them the borders rather kill the panels. The subjects of these windows are given in our twentieth volume. The nave and aisle-roofs are painted by Messrs. Clayton and Bell. The former is a clever, but exceedingly archaic and almost Romanesque design, resembling on the whole a series of canopies, with their points of course converging to the apex of the roof, enclosing a kind of lozenge in their pediment, and lower down a range of heads in circular panels.

The bright, strong, early coloration of the roof is in too violent contrast with the mural painting over the chancel-arch, by Mr. Watts, executed, we believe, by the water-glass process. We are no advocates for forced antiquarianism; but there is a limit of modern feeling which the painter who works in a Gothic church ought not quite to touch. Mr. Dyce has kept himself clear of it at All Saints'; not so Mr. Watts, at S. James's. The subject is a modified Doom; i.e., our Blessed Lord on His throne, with attendant angels, and lower down the Evangelists, two on each side of the chancel-arch. The design displays the softness and the grace, but the deficient dignity of modern Italian art; while the immediate juxta-position of this painting with Messrs. Clayton and Bell's roof is not advantageous to either. At S. Alban's, the space near the chancel-arch is occupied by a large incised cross, very similar in treatment to that at All Saints', though superior to it in distinctness. The gas-fittings of S. James's, at the level of the spring of the nave-arches, are experiments to which we cannot award the praise of being successful.

We cannot part with S. James's without noticing the sexfoil panels for sculpture (of which one is executed), which range externally between the heads of the north aisle window. The pierced and coped wall, of brick and stone, which fence its parvise from Garden Street, is a very happy conception.

The clergy-house at S. Alban's is completed on the south side of the church, facing the termination of Brook Street, a short street

running up from Holborn, from which it is distinctly visible. It is a simple and lofty building, without much gracefulness of detail, but considerable dignity of appearance.

Mr. Raphael Brandon's church of *S. Peter*, in Great Windmill Street, is consecrated, and forms a conspicuous object from the Haymarket. We have already described its western front, (the only part visible from the street,) consisting of a recessed loggia of three arches, a four-light window above, and two rather heavy angle pinnacles. The interior possesses very considerable merit, particularly when the cramped conditions of the area on which it stands are considered. The style is a sort of eclectic combination of First and Middle-Pointed; the plan comprises a clerestoried nave and aisles of five bays, (with a gallery in the western bay,) a short apsidal chancel and a species of apsidal projection for the organ to the south of the south aisle. The irregularity of the area on which the church stands is boldly met in the aisles on each side by a series of recesses, beginning at the west on the north side, and getting shallower towards the east, beginning on the south side to the east, and getting shallower as they approach the west. The pillars are circular, of sufficient height, with foliaged capitals of a rather Early French type. They have the peculiarity of having small shafts projecting on corbels from the east and west sides near the capitals, to carry the inmost moulding of the arches. These shafts, of course, make the composition rather top-heavy. They are, like the other smaller shafts in the building, of red Mansfield stone, which relieves the general coloration. The clerestory in each bay is coupled of two lancets. The open roof, which is simply framed with solid braces, in its general form, and still more in its details (especially certain central stars) recalls Mr. Brandon's careful studies of Third-Pointed woodwork. We think it undoubtedly has merit, and is certainly superior to that conglomeration of kingposts and queenposts, struts, and ties and braces, with which so many new churches are inflicted. The aisle roof rests on a transverse stone arch in every bay, springing on the inside from the capitals of the nave pillars, which give character to that portion of the church. The apse, of five bays, is defined by an arch springing from corbels. It rises on three steps. Each bay contains a two-light window well raised, and the ground story is arcaded; the panelled roof being supported by long double banded shafts of red stone. The apse serves as sanctuary; the pulpit and prayer-desk standing just below in the east end of the nave. A beginning of painted glass has been made in the end windows of each aisle. The seats are, of course, all open and regular.

It will, from our description, be seen that the ritualism aimed at is of the simplest character, and the architect was compelled to accommodate himself to a very unmanageable site. Mr. Brandon, with all his disadvantages, has acquitted himself very creditably of his task. Another church or chapel of which he is partly the architect, in concert with a Mr. Eaton, *Holy Trinity, Knightsbridge*, has also been consecrated. The speciality of this building is found in the contrivance for ventilating it from the clerestory. Unfortunately the brick sides and east end to Hyde Park ill-match with the creditable west end of flint and stone,

which we have already noticed, and the internal arrangements are of so retrograde a character as not to call for a particular description.

Mr. White's too long unfinished church of *All Saints, Notting Hill*, is at length consecrated, but its completion was entrusted to another hand, (hitherto, we believe, only conversant with civil engineering,) to whom are due the strange painting, and the feeble reredos of sham materials. As we have already described this structure, we need only now allude to it as a building brought into use during the present year. Deficient in taste as the completion may be, we ar at least glad to say that it is not intended to cross the religious and ritual idea on which the church was planned by its founder and architect.

The church and parsonage of *S. Stephen, Spitalfields*, which Mr. Christian has built, close to the Eastern Counties Terminus, are a noticeable index of the present condition of the public mind on ecclesiastical and ecclesiological questions, and can best be described with what, in the style of a former governor of Gibraltar, the cannon were said to have been charged, for the salute on some occasion of royal demise and royal accession, namely, mixed feelings. The site, for London, is rather more picturesque than usual. Contemptible as the Eastern Counties station is as a building, yet its terraced site, and the large space round it, lend a dignity to the locality, and form a good starting point for the wide new street which runs from the angle of its precinct on to Hawkmoor's stately Christchurch, Spitalfields. A triangular space of ground, running to a point at the west, where it touches the side of the new street, and is visible from Shoreditch, was placed in Mr. Christian's hands on which to carry out the building. It was too much to expect, that in spite of the disorientation, an architect ambitious—and rightly so—of picturesqueness, and wishing to cover his ground as completely as possible, could neglect the opportunity of raising an apse upon the western angle. For our own part, reasonably devoted as we are to the principle of orientation, we should not have much blamed Mr. Christian for dealing with the present case as an allowable exception, and placing an apsidal chancel on his street line. He has not done so, but he has built a western apse, intended to beguile the passer-by with the idea of its being a chancel, filled it up with a gallery, and erected a shallow rectangular chancel at the east end of the structure. This is sham—palpable, confessed sham; and we must accordingly wholly withhold approbation. More than fifteen centuries' unbroken and universal tradition has established as the prime canon of ecclesiology, that wherever a church terminates with an apse, that apse exists in connection with the altar and the clergy ministering at the altar. In those anomalous churches of Germany which offer an apse at each end, at each end a high altar used to stand. What then is S. Stephen's, Spitalfields, that it should, in the nineteenth century, be a sole exception to this universal canon? Mr. Christian had a choice of difficulties. His site, as it were, prescribed the apse, and the apse involved either a disregard of orientation or a disregard of the intrinsic truth of the apsidal form. With such an alternative before us we should not have hesitated an instant in our decision. Apart however from its unreality, this apse, with its double range of windows, the upper one arcaded, is a pretty

composition, flanked as it is on the right hand (the far side) by a saddle-back tower, which is however much too low in itself. The material, we should observe, is brick, slightly polychromed, and the style and general treatment neo-Middle-Pointed. The tracery is mostly of the plate type, and confirms us in our scepticism as to its really possessing any advantage over the familiar bar tracery of the north. We should particularly refer to the east window, which is triangular, with curvilinear sides and a vast expanse of stone arcade in proportion to the light openings, in corroboration of our hesitation. The aisles are gabled up, out of a slant roof, and so the usual unsatisfactory complication of timber-roofing ensues. However, the bold and simple chamfered brick arches of the interior, deserve considerable commendation. The circular pillars of stone, with high bases of a decidedly Perpendicular character, are not so satisfactory. The plan (the parasitic apse apart) is the usual one of nave and short chancel, with aisles. Picturesque contour seems to be more conspicuous than ample accommodation in the parsonage. The best architectural feature about it is the entrance-passage with a brick coving.

In singular contrast to S. Stephen's, stands *S. Luke's, King's Cross* (on the line of the Euston road), built by Mr. Johnson, of rag stone and smooth dressings, in the most orthodox, more late than early, Middle-Pointed of the days before development and eclecticism became fashionable. This church cannot be accused of over attention to orientation, for it is placed north and south, with the tower, which is unfinished, in the road line at the south end, while its plan is the very usual one of a nave and gabled aisles of five bays, with a clerestory of coupled two-light windows, a chancel of one bay, and a sanctuary beyond, with a five-light east window. But there is enough of dignity in the building to place it amongst those whose merits outweigh their shortcomings. The east window is of five lights, those of the aisles of three. The tracery, without being original, is well chosen, and the general aspect of the interior is that of space. The pillars are octagonal, with capitals in which, as well as in the angle corbels of the chancel arch and of the side arches of the chancel aisles, we must complain of exuberance. We should venture to imagine that the carver, whoever he was, must have been given full swing without a superintending control. The cleverest feature, speaking architecturally, is a constructional west gallery of stone, which crosses and combines with the most western pillars of the arcade. While reserving our protest against all west galleries, it is for us to say it must prove an honest constructional variety of the encumbrance. The chancel and sanctuary are sufficiently spacious, but the former is merely seated longitudinally, while prayers are read from a desk facing due west, on the south side of the chancel. We noted with pleasure a small cross illuminated over the altar. The pulpit, of stone, stands against the north pier of the chancel arch. The open roof is of average character, and does not require description.

The church of *S. Michael, Star Street, Paddington*, built by Mr. Rohde Hawkins, for the use of a portion of S. John's district, will have been consecrated before the appearance of this notice. We must

however defer a fuller description till a later number. It is built of brick, in Middle-Pointed, on a site which compelled the width to be in considerable excess of the length.

We have dwelt so long on churches, that we find that we have but little space left for schools. Those, however, which first claim our notice, Mr. E. M. Barry's, in Broad Street, S. Giles, must by this time be so well known as to absolve us from the need of lengthy description while they chide our delay. The masterly way in which the building is massed along Broad Street, and gabled towards Endell Street, the distribution of the floors, the skilful introduction of the mezzanine, a feature so alien to old English Gothic, the graceful eclecticism of the shafted windows in the main pile, and dormers in the roof, the moderated coloration, the refreshing length, all place the building in the first rank of those new Gothic buildings which are not churches. What the general public cannot so well judge of is the excellent distribution of the interior; the separation of the boys and girls, the master's and the mistress's departments, the airiness of the rooms, and the carefulness with which space has been found for the small cloister, which serves as a playground on wet days.

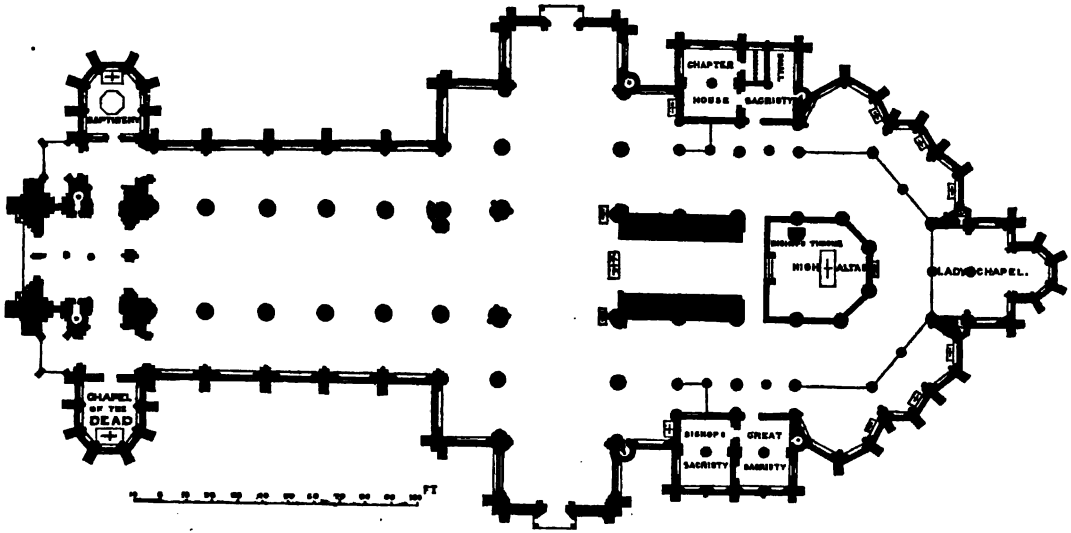
Mr. Pearson's parochial and art schools for *S. Mary-the-Less, Lambeth*, on a portion of the site of old Vauxhall Gardens, are now in use. Unlike those of S. Giles, they are not composed as one lofty mass, but rather give the idea of a college on a small scale. They are inside both roomy and well ventilated, and when the promised church is erected hard by, will, we expect, group in with it in a well ordered and picturesque harmony of parts. All we hope is, that the architect may not be compelled much to reduce the dignified design for that church which he has already exhibited to the public.

LINZ CATHEDRAL.

We had intended to lay before our readers the ground-plan of Linz Cathedral in the review of Mr. Beresford Hope's "English Cathedral of the Nineteenth Century" which appeared in a former number, but the wood-block was then otherwise engaged. We are now able, by the courtesy of the publisher, to give the plan of the largest cathedral of modern times, designed by M. Statz.

A NEW CATHEDRAL FOR ABERDEEN.

We welcome sincerely the project for building a new cathedral in Aberdeen, which is ventilated in a printed letter to the Bishop of that See from our valued friend, and member of the Ecclesiological Society's Committee, Mr. G. J. R. Gordon, Younger of Ellon. This



GROUND-PLAN OF LINE CATHEDRAL.

church, if built, will be the third church of the Episcopal Communion in that city; and will replace the temporary church of S. Mary. Mr. Gordon argues ably that a building of cathedral dimensions ought to be undertaken, and not merely one of parochial size and character. "As yet," he says, "the Diocese possesses no cathedral, nor is there a single church within its limits of sufficient size to, or of ecclesiological type and arrangement such as would, render it appropriate for the erection therein of the Bishop's throne, or for the many other requisites of a mother-church, and capable of providing the blessings which such an edifice is so eminently fitted, when properly constituted, to bestow."

We can only express our hope that Mr. Gordon's earnest appeal will meet with a warm response from his fellow-Churchmen in Aberdeen, in the first instance, and from all others who sympathize in the scheme. We remark that he insists especially on the debt of gratitude due from the American Church to the Scotch Communion for the gift of Episcopacy. We wish that it were a more favourable time for appealing to the charity of Churchmen beyond the Atlantic. It appears further that a sufficient site for a cathedral has been obtained, and that Mr. Street undertakes to provide a suitable design which shall not cost more than £8,000 or £10,000. This sum is certainly insufficient for a building of considerable scale: but it is so small that there ought to be little difficulty in raising it.

ARCHÆOLOGIA CANTIANA.

Archæologia Cantiana; being Transactions of the Kent Archæological Society. Volume III. London. 1860.

We sincerely congratulate the very energetic Archæological Society of Kent on its growing and deserved prosperity, as proved by the prompt appearance of a third handsome volume of Transactions. After an interesting account of the proceedings of the Council, and of the Annual Meeting for the year 1860, which was held at Dover, besides an audited balance-sheet of accounts; the present volume contains a selection of the papers which have been laid before the Society. First of these is one by Dr. Cardwell, the Principal of S. Alban Hall, on the landing-place of Julius Cæsar in Britain. It is well known that Deal used to be considered the proper claimant for this honour; but a recent controversy has unsettled the question. The Astronomer Royal fixes the landing at Pevensey; Mr. Hussey, at Rye; and Mr. Lewin, at Romney Marsh. The question has been made to hinge on the law of tides as observed in the Straits of Dover. Dr. Cardwell supports the Kentish claims and comes to the conclusion that "the law of the Mid-Channel is not applicable to the case, and that the evidence preponderates in favour of the coast of Deal as the landing-place of Julius Cæsar." The

Rev. R. C. Jenkins, in the next paper, illustrates the ruined church within the precincts of Dover Castle, by an inquiry into the connection existing between the Monasteries of Kent in the Saxon period. He states that the church within Dover Castle was re-founded by Eadbald, the grandson of the first Christian King of Kent; and compares it, architecturally, with the chancel and south wall of his own church at Lyminge, which he considers to be undoubted relics of the original foundation of 633. Speculating that some of the Christian churches of Roman Britain must have remained and been restored by S. Augustine of Canterbury, Mr. Jenkins shows why the church at Dover may be reasonably regarded as one of them. "It will be obvious," he says, "to all who consider the far greater strength and stability of Roman work, that the restored churches would be likely to survive those which were thus built from the foundation. It appears to me that the materials of the ruined church at Dover, and the character of the masonry, separate it at once from the Saxon and Norman periods." Testing the mortars of the two churches by the rules of M. Vicat's Treatise on Cements, Mr. Jenkins argues that the Dover church was a Saxon work built on a Roman foundation, while the neighbouring church of Lyminge (which was founded by a sister of Eadbald,) was of purely Saxon origin. Mr. Puckle, however, the Vicar of S. Mary's, Dover, considers the Dover Castle church not to be a Roman work. This gentleman's paper on the subject is to be published in a separate form.

Mr. Roach Smith describes the Anglo-Saxon remains recently discovered in various parts of Kent, in a letter to the honorary secretary. This paper is beautifully illustrated. We quote a very important and suggestive extract from Mr. Roach Smith's communication:—

"There is one point of view in which, I think, our Saxon antiquities have hardly been sufficiently studied. It is that which arises from the localities where they have been brought to light; and a consideration of the state of those localities during the early Anglo-Saxon epoch. I need not enumerate here all the places where the richest remains have been found; but I will restrict myself to a few, and mention, Barham Downs, Breach Downs, Kingston, Gilton, Woodnesborough, Adisham, Sittingbourne, Faversham, Sarre, and Minster. It is, I submit, clear that populations which included wealthy and powerful persons must, at very early times, close after the withdrawal of the Romans, have grouped themselves round these spots over a considerable period of time. Now it is important to be observed that we do not discover these rich remains in and about the ancient towns. Canterbury, the metropolis of Kent, reveals Roman remains only; but a few miles from it are evidences of regal splendour in the graves at Kingston. Gilton, now a small village, must have been the residence of persons of high position and of affluence; and, so with Sarre, Minster, and numerous other places now of little account. The inference to be drawn is, that the Roman population remained undisturbed in the towns; and that the Saxon chiefs established themselves in the rural districts, surrounded by their dependants, colonizing the country far and wide, implanting their own laws and institutions while availing themselves of much of Roman civilization. The Roman Durobrovis was not occupied: it still remained a walled town; but the Catti settled to the east of it; and while no Saxon remains are found at Rochester, the heights of Chatham were covered with the tumuli of the new settlers, whose habitations at length became the nucleus of the present town. Faversham also be-

came another Saxon town. As you are aware, the site of the cemetery which has given us these splendid specimens of goldsmith's-work, and the swords of thanes, is yet called *the King's field.* That many of these localities were the sites of regal residences may be inferred from historical evidence which records them as selected for synods, councils, and witenagemots."—Pp. 43, 44.

The following paper is the Catalogue of the Library of the Priory of S. Andrew, Rochester, in the year 1202, by Mr. W. B. Rye. It is printed, with comments, from a *scrutinium* of that date, preserved among the Old Royal MSS. in the British Museum, deciphered by the aid of Mr. Bond, assistant keeper of the manuscripts. The number of separate books in the Priory Library was not less than 241.

"They will be seen to represent," says Mr. Rye, "a very fair collection for a monastic library at this early date, consisting of about 280 volumes, and as many of these volumes contained several distinct treatises, the number of *works* would be considerably increased. The list embraces copies of Holy Writ, of liturgical and devotional books, the Fathers, the Schoolmen, a goodly array of the Classics, philosophical and medical treatises, works on grammar, and on historical and other subjects."—P. 50.

The next communication, by Mr. W. E. Flaherty, is entitled, The Great Rebellion in Kent, of 1381, illustrated from the Public Records, —better known as Wat Tyler's Rebellion. The Jury Presentments here collected, from different Kentish parishes, are most curious and valuable. We take credit to ourselves for originating the next paper, which is a description of Stone church, by Mr. G. E. Street, beautifully illustrated. It will be remembered that a shorter account of this fine building, from the same pen, originally appeared in our own pages. We quote the following sentence, because it calls attention to a great evil, viz., the extreme difficulty that there is in examining Episcopal Registers for archæological purposes. These invaluable documents are in the keeping, too often, of functionaries who have no thought beyond that of exacting their fees. And we have heard of cases in which an exorbitant sum is demanded for every search and every extract:—

"I have not succeeded in finding any other reference to the church than those which I have given, and though we are left in the dark as to the history of the original construction of the church, we have nevertheless amply sufficient information here to enable us to date with great exactness almost all the subsequent alterations. It is rarely indeed that so much can be learnt of the history of a village church as we know of this; but looking to the connection of the Bishops of Rochester with the parish, as patrons and lords, it may well be hoped that a careful search in the registry at Rochester would bring to light some new and important facts in regard to it. This search,—which, in the present unarranged condition of the Rochester archives, would be attended with the greatest difficulty, even if it could be allowed at all,—I have no opportunity of making, and I am driven to offer the best conjecture that I can, as to the date of the foundation of the present church."—P. 107.

The special architectural interest of the subject will excuse our transferring to our pages the powerful arguments with which Mr. Street

supports his theory that the church of Stone is due to the same architect as the earlier portions of Westminster Abbey.

"I referred, in the earlier part of this paper, to the similarity between the detail of the work at Stone and that of the earlier portions of Westminster Abbey; and before I conclude I will, as well as I can, explain the extent of this similarity. Few subjects are of more interest to me, and I suppose to all students of our ancient architecture, than this of the extent to which the work of the same artist may be traced in different buildings. I have been able, in a considerable number of cases, to prove pretty clearly what I now wish to prove about Stone and Westminster; but I need hardly say that the evidence is always of a kind which it is extremely difficult to give in writing, though it is difficult to resist its force if the two works are examined one after the other, and their special peculiarities carefully noted. I will endeavour however to show the existence of something more than the ordinary likeness of all works of the same date and style, between Westminster Abbey and some portions of Stone church.

"I. *The Arcades round the Chapels* of the choir at Westminster are almost identical in shape and design with that round the chancel at Stone. The proportions of their trefoil cusps are very peculiar, and as nearly as possible the same. The spandrils are filled with foliage carved exactly in the same spirit. The labels are terminated upon small corbels level with the capitals: a very unusual arrangement. The arcades rest upon a stone chamfered seat; and the arch-moulds, though not the same, are of the same character, and both of them undercut at the back.

"II. *Window Tracery.*—The original window tracery at Westminster is the same as at Stone. The windows in the south triforium of the nave (four eastern bays) are of precisely the same character as the window discovered in the chancel at Stone. The latter are remarkable for the great width of the lights (3 ft. 1 in. and 3 ft. 10 in. in the clear), and this is very characteristic of the Westminster windows. The Stone windows are remarkable also for very broad chamfered tracery-bars on the outside, corresponding with very rich mouldings on the inside. The triforium openings at Westminster are treated just in the same way on the side next the triforium, and a comparison of the triforium of the choir and north transept there with the east window of the north aisle at Stone would well illustrate the identity of character. The stone cusping in both is let into grooves in the way common in early tracery.

"III. *The Sculpture of Foliage* is very similar in both churches. The spandrils of arcades are treated just in the same way: at Westminster sculptures of subjects are introduced here and there in place of foliage; at Stone all the spandrils are filled with sculpture of foliage; but we found in the thickness of the wall one spandril sculptured with figures, which appears never to have been used. The foliage of capitals is generally similar, and the very remarkable bosses of foliage in the chancel-arch at Stone, arranged in something of the outline of an enormous dog-tooth, are all but repetitions of the similar archivolt enrichments in the triforium of the north transept at Westminster. The roses round the archivolt of the south door at Stone are of the same kind as those round the inside arches of the north transept doorways at Westminster.

"The foliage carved in the form of crosses in the quatrefoils over the chancel arch at Stone are repeated in a quatrefoil over the door in the cloister at Westminster, leading to the private apartments of the abbat. The crosses are, of course, not identical in their treatment; but the idea is the same, and one of rare occurrence.

"IV. *The Materials* used in the Abbey and at Stone are as nearly as possible the same. The wrought stone-work is executed in Caen stone and

Gatton stone, and a great deal of chalk is used for wall-lining and groining, and all the shafts are of marble.

"V. Finally, the same *general system of proportion* is observed in the Minster and the village Church. In both, the width from the aisle walls to the centre of the columns is equal to half the width of the nave. At Westminster the height is given by three equilateral triangles, whose base-line is the width across the nave from centre to centre of the columns; and two of these triangles give the height for the springing of the groining, and the third the height of the groining to its apex. At Stone, if we erect triangles on the same base-line, the first gives the top of the capitals of the nave arcade; the second, within very little, the height of the top of the wall; and the third may very well be supposed to have marked the height of the ridge of the timber roof. The width of the bays in the nave of Stone, is equal to the diagonal of half the width of the nave; and the width of the bays in the chancel is equal to the diagonal from the centre of one column to the centre of the nave or aisle opposite the next column: whilst the height of the chancel is given by two triangles similar to those in the nave, whose base is the width from centre to centre of the groining-shafts.

"I do not wish to lay too much stress on any one of these points of resemblance: it is not to be expected that two churches, built by the same architect, so unlike in size, in position, and in dignity, should show anything more than some general resemblance of character: but I cannot help thinking, that when I have pointed to such a general agreement in the proportions, the materials, the sculpture, and the details, as we find at Stone and Westminster, it would be almost enough to decide the question, even without the final and (as it appears to me) conclusive evidence afforded by the all but exact identity of the cusping and the general similarity of design in the wall-arcades in the two churches, which must either have been copied one from the other, or designed by the same architect."—Pp. 130—133.

The two columns found in an orchard near Canterbury, which have been recognised as belonging to the destroyed ancient church of Reculver, and which have been rescued and set up within the precincts of the cathedral, are next illustrated and described: and this paper is followed by some notices of the topographical and archæological collections formed by the late Rev. Thomas Streatfield, of Chart's Edge, near Westerham, to which are appended the initials of Mr. Larking, the late Honorary Secretary, who has resigned his office in favour of Mr. J. G. Talbot, a member of our own Committee. Next comes a continuation of Sir Roger Twysden's Journal, of which instalments were given in the former volumes: and the volume concludes with archæological Miscellanea,—wills and letters, deeds and documents of every description connected with the county, besides a series of *Pedes Finium* and of *Inquisitiones post Mortem*. The whole volume is most creditable, excellently got up, and full of useful and varied antiquarian information.

ARCHÆOLOGIA CAMBRENSIS.

Of this interesting publication, the April number contains rather more than usual of ecclesiological matter, especially a full description (being a continuation of "Mona Mediæva") of the curious church of Llaneilian in Anglesey, carefully illustrated by a plan and various details, as well as a general view.

There is also an article on the dedication of certain churches in Herefordshire to Cambro-British Saints, with a view to establish the ancient connection of a district of that County with the Principality. Another, by Mr. Longueville Jones, describes an early inscribed stone on the upper surface of the slab of the original stone altar still remaining in Stackpole Elidyr Church, in Pembrokeshire. We find also in this number more ancient correspondence:—some of the Salusbury family of the seventeenth century, and a continuation of the Letters of Edward Lhwyd. Also a genealogical article concerning families in the neighbourhood of Lampeter, and a very interesting account by Mr. W. W. E. Wynne, of Castell y Bere, which, though little of it now remains, seems to have been a fortress not only of considerable extent, but of unusually elegant ornamentation.

The July number is less ecclesiological, but has a very good article by Mr. Longueville Jones, on the Crosses of Wales, illustrated by several engravings. All the Crosses referred to seem to be in churchyards, or in the immediate vicinity of churches.

There is also the continuation of "the Earls and Earldom of Pembroke," by Mr. G. Clark; further letters of Edward Lhwyd; and two very good articles by Mr. Barnwell and Professor Babington—the first on ancient Gaulish money, the other on ancient fortifications near the mouth of the valley of Llanberis.

The supplemental volume contains a curious document, being a survey of the Lordships of Gower made by Commissioners appointed by Oliver Cromwell, edited by Mr. Grant Francis.

HYMNS, ANCIENT AND MODERN.

Hymns, Ancient and Modern, for use in the Services of the Church. London: J. A. Novello. pp. 266.

We owe our readers an apology for having so long delayed noticing this collection of hymns, but we have been desirous of subjecting it to the complete examination which the trouble bestowed upon it by the energetic compilers, no less than the expectations which have been formed of the result of their labours, demand at our hands. And if we find ourselves compelled to criticize portions of their work, it is not

because we are insensible of the great difficulties of the task imposed upon them, but prizing highly the object they have set before us, we are jealous of any shortcomings in its fulfilment.

The time has not yet arrived for a history of the Hymnody of the Church of England. It would be interesting to follow the path indicated by the very learned translator of "the Seven Hours of Prayer of the Church of Sarum," and collect the treasures of the Anglo-Saxon Hymnaries; while the Proses alone of the Salisbury Missal would richly repay careful examination and provide matter for a valuable dissertation wholly overlooked by those writers whose knowledge of the metrical compositions appropriated by the Church of England in the Middle Ages is limited to the modern and corrupt versions of some of the hymns as now found in the Roman Breviary. But to fulfil this task, and, still further, to chronicle the various attempts made since the Reformation to translate into vernacular English the hymns which for at least 500 years before were daily sung according to the appointed order of S. Osmund, would lead us and our readers into a field of inquiry so large that the examination of the book before us would be indefinitely postponed. But we may point to the numerous translations of ancient hymns into English of unequal merit as a proof that the Church of England from the days of Archbishop Cranmer, or those of Vaughan and Dryden, down to those of Bishops Heber and Mant, and Mr. Neale, has constantly endeavoured to recover the holy songs which for so many generations consoled her children on their earthly pilgrimage, and prepared them to join in the new song of Moses and the Lamb.

There was a time when the more orthodox Churchmen stoutly maintained the right divine of the metrical version of Nahum Tate, Esq. and Nicholas Brady, D.D., to the exclusive privilege of being sung at public worship, but the psalms of David have vindicated their own against the psalms of Tate, and the orthodox Churchmen led on by Bishops Heber and Mant[1] have again been led to explore the treasures of ancient song.

It is now generally admitted that custom has made legal the use of hymns in churches; and during the debates which took place in Convocation upon the motion of Archdeacon Sandford for the appointment of a committee to prepare a hymn book for general authorization, we are not aware that any objection was taken in the Lower House or the Upper as to the legality of the practice. We heartily congratulate our readers upon the course taken by the Upper House. Their lordships refused to concur in the appointment of a committee, and the question fell to the ground. Much must yet take place before a Committee of Convocation prepares for the Church of England a hymn book to command general approval. In the mean time, compilations such as the present tend to prepare the way, and we have no wish to see our present freedom circumscribed even by the moral authority of a

[1] It is not generally known that to Bishop Mant we are indebted for the common translation of the "Stabat Mater," "By the Cross sad vigil keeping;" and also for the hymn, "See the destined Day arise," which is imitated from the "Pange, lingua, gloriosi prælium," of Venantius Fortunatus.

recommendation made by the Venerable Convocation of the Province of Canterbury. We pass by publications such as those of the S.P.C.K. and Archdeacon Allen, and while content to take the book before us as of a satisfactory type of doctrine, and in many respects better than Convocation would probably at present adopt as its own, are yet of opinion that the book is not such as we should wish to see stamped with the formal "Imprimatur" of the Church of England. A comparison of Lord Nelson's Book, published for the diocese of Salisbury in 1857, with the present work, will show what a rapid stride has been made in five years; and "Hymns, Ancient and Modern," is as superior to Lord Nelson's Hymn Book as was that in its turn compared with the "Church Hymnal."

In the works named are to be found collections of good hymns; but of a hymn book we are still in want: for the choice of a large number of hymns, however carefully revised, is but one step in the formation of a proper hymn book. Every hymn should have its relation to its fellows, and a due proportion must be observed. We should also wish to see some short and comprehensive devotions form part of such a book, especially interspersed among the hymns for the greater seasons. Instructions upon the leading points of Christian faith and practice might also find their place; and we know of one parish which possesses a hymn book adorned with wood-cuts, to the edification of the congregation. A hymn book might thus be made to contain all those things which a Christian should believe and do for his soul's health; and Dissenters, with their usual acuteness, have not failed to attach to their hymn books the thread of the spiritual life of their people. In addition to the above hints, we venture to lay down the following rules to illustrate our views of the requirements which a hymn book should fulfil:—

1. The hymns should follow the course of the Christian year.
2. The subject of the hymns should be GOD and His wonders of nature or grace, rather than the emotions of the individual worshipper.
3. The number of the Hymns should not be such as to confuse the congregation, or to weaken their appreciation of the season.
4. The metres should be simple, and hymns translated should correspond in metre with their originals.
5. Hard words should be avoided, and those of a Saxon source should be used in preference to words of a Latin origin.
6. Where Hymns are taken from sources external to the Church, they should be carefully brought to accord with sound doctrine.

It is now high time that we proceed to give some account of the book, the title of which has served us for a peg whereon to hang the foregoing remarks. 272 Hymns have been gathered from all sources. The Hymnale Sarisburiense contains 110 Hymns, and of these 42 are to be found before us. Other ancient English sources have yielded 5 Hymns. From the "Hymnal Noted" are borrowed 9 Hymns other than the preceding 47. The Paris Breviary furnishes the large proportion of 38, and in addition to these are about 20 Hymns translated from the Latin, with which we are acquainted, and others we have probably

failed to recognise, so that it may be said that half of the Hymns are ancient.

We shall begin our criticisms by applying the rules given above: and for the first it is needless to say that a work appearing under such auspices as the present amply fulfils this condition, and that the course of events of the ecclesiastical year as set forth in the Book of Common Prayer is carefully followed, rather than any alphabetical or chronological order. The ordinary hymns of the week stand first, to the number of 30, and are followed by 105 for the Christian seasons. To these succeed 67 general Hymns, the most part whereof had been perhaps better omitted. 36 Hymns for Holy Communion, the occasional services and events, such as harvest, &c. together with 35 for the immoveable Holy Days complete the book.

A large proportion of the contents are objective, and comply with our second rule that the Hymns should be about GOD, His wonders, and His grace, rather than the emotions of the worshipper, but a more rigorous criticism would have improved the book in this particular. Bishop Ken's Morning Hymn, and compositions extracted from Mr. Keble's works, were never intended for congregational worship, and are out of place "for use in the Service of the Church." The same may be said with truth of all Hymns which depend upon the first person singular. To the Lamentation of a Sinner, commonly appended to our Prayer Books, this objection could not apply, for the spirit of the Hymn is equally applicable to many as to one, and would be sung by a whole congregation, as in Lent, without jarring on the feelings of any one: while on the other hand, such verses as "Sun of my soul" express the emotions of the individual believer, and as such cannot fulfil the office of "common prayer" and praise. The tendency of modern religionism (and it will be seen that the objection applies to modern Hymns only) is to attach to emotions and feelings an efficacy and value which they do not possess, unless bearing fruit in turning the whole life and heart to GOD and His Service. To cultivate feelings, therefore, and to sing of them publicly in church is not only unreal, but substitutes for the praise of GOD a record of the experiences of the soul. These experiences no doubt find their due place in Christian theology and poetry, but have a mischievous effect when obtruded into public worship. It would take up much time to enumerate and analyse the Hymns which offend in this respect, but we may refer our readers to 1, 2, 11, 79, 165, 167, 173, 176, 186, 190, 191.

We have said that the number of Hymns should not be such as to confuse the congregation, or to weaken their appreciation of the season. During the Evangelical half of the year, while the life of our LORD, and His Judgments to come, are set forth before the consideration of Christendom, the Hymns should be as certain as the Collects, so that devout affections may gather round them, and implant them in the memory and heart of each of the congregation. This can only be brought about by constant repetition. When a large variety is given, the sympathy and affections which if concentrated would be strong become vague and diffuse. It was said of one who profited by what he read, "multum legit, non multa," and the truth conveyed by this proverbial saying applies with nearly equal force to the Hymns of the Church.

Around a Hymn such as "JESUS CHRIST is risen to-day," annually sung at our Paschal Feast, what memories do not cluster! We are carried back Easter after Easter, and the strain is sweetened by holy and chastened associations, and each day throughout the season we repeat the song with deepening thankfulness to our Risen LORD. One Hymn sung often and with the devout understanding, is worth more than many curious compositions, of however great intrinsic beauty, if they are unsanctified by the affections of the heart. To quote the words of S. Augustine, "Non vox sed votum sonat in aure Dei." But it will be said that by limiting the number of Hymns so many good ones must be omitted. True, but the one end of a Hymnbook is not to be an archaic repository of elegant compositions, but to enable a congregation to give to GOD that reasonable service and offering of praise, which is due from the heart as well as the lips of His faithful people. If the compilers of the Book of Common Prayer had inserted therein every good Collect they had ever heard of, the result of such a labour would have been an archæological and ritual collection of surpassing interest, but the Prayer Book would never have entwined itself into the inner life of the Church of England, or become the dearest possession of her children.

Let us now apply the principles we have examined to the work before us, and compare the number of "proper" Hymns contained in the Breviaries of Sarum and of Paris, with the contents of "Hymns Ancient and Modern." We will take the three seasons of Advent, Lent, (exclusive of Passion-tide,) and Easter, together with Christmas-day, and the day of the Epiphany.

	SARUM.	PARIS.	"HYMNS, ANCIENT AND MODERN."
Advent	3	4	11
Lent	4	4	9
Easter	2	4	7
Christmas-Day	7	7	11
Feast of Epiphany	5	4	15
	21	23	53

These two Breviaries of a widely different date, and yielding results so dissimilar to the comprehensive profusion of the work before us, were framed, be it remembered, not merely with a view to the exigencies of Daily Service, but for the sevenfold Hours of Prayer. We think, therefore, that authority amply justifies us in assigning the number of the hymns as a serious objection to the plan of this book; and this evil is enhanced by a practice which we can only designate as absurd, viz. giving more than one translation of the same hymn. For instance, the pages are encumbered with two translations of Veni Creator Spiritus, Hymns 127 and 211. Ad cœnam Agni providi, 111 and 113. JESU dulcis memoria, 65 and 157.

Our fourth rule laid it down that metres should be simple, and in translated hymns correspond with the original. Not much attention has been paid to this canon. We need not say that the translations

borrowed from the Hymnal Noted rigorously fulfil this condition. Most, however, of those translated from the Paris Breviary fail to correspond with their originals; and as there are many of them published for the first time, there is additional cause for regret. A trochaic metre is often substituted without provocation and without remorse for an iambic. A translation in the metre known as common measure, (i.e. 8s and 6s,) is constantly preferred to one which reproduces the metre of the original. That this is a fatal bar to the adoption of the proper melodies will be at once obvious, and we need scarcely say that we much regret this injurious neglect. Many strange metres will be found. We doubt whether hymns such as 82, 120, 152, 166, or 200, are clothed in metres calculated to attract ordinary congregations. But a still grosser fault remains. Sufficient care has not been taken to make accent agree with metre:—e.g., "Rector potens verax Deus," Hymn 8, (the two last lines being altered for the worse from the *Hymnal Noted.*)

"O GOD of truth, O LORD of might,
Who orderest time and change aright,
Brightening the morn with golden gleams,
Kindling the noonday's fiery beams."

Or "Instantis adventum Dei," Hymn 34:—

"Daughter of Sion, rise,
To meet thy lowly King!"

Or,

"Hark the glad sound! the SAVIOUR comes."

In truth, some blemish of this sort disfigures almost every page.

Whatever difference of opinion may exist as to the foregoing canons, we believe that no one will deny that hard words are objectionable, and that words chosen from the Saxon poets of English are better than those of a Latin origin. Bishop Gardiner's notable scheme for translating the Bible from the Vulgate into a tongue which ceased to be Latin without becoming English has never found favour, and we congratulate the compilers on having escaped this error to a greater degree than in any hymn-book with which we were previously acquainted, although there is no doubt room for further improvement; e.g. Hymn 34, "The Advent of our King our prayers must now *employ*," is scarcely intelligible.

No doubt Rule 6 has to a considerable extent been fulfilled, but we have to regret in Hymn 39 the objectionable phrase "Once for favoured sinners slain," which, although capable of a Catholic interpretation, usually suffers a construction in accordance with the low school of theology amidst which the hymn became popularized.

Having made these criticisms, which with every wish to do justice to the zeal and energy of the compilers, we have thought it our duty to make, we will pass on to comment on a few of the translations, and individual hymns.

And first, we must refer to those taken from the Paris Breviary, many of which are new to us, and of singular beauty. Hymn 94, "Prome vocem mens canoram," is one of the most successful translations we have ever seen. We cannot forbear inviting our readers to compare the original and the translation of the two following verses;

"Cæsus immiti furore
Nostra propter crimina,
Nos suo livore sanat,
Nos jacentes erigit;
Et fovet plagas tumentes,
Et cruentas alligat.

"Trans manus pedesque fixus,
Nostra rumpit vincula:
Totque fontes sunt salutis,
Quot fluit plagis cruor;
Et quibus clavis tenetur,
Nos tenet fixos cruci.

"Scourged with unrelenting fury
For the wounds which we deplore,
By His livid stripes He heals us,
Raising us to fall no more;
All our bruises gently soothing,
Binding up the bleeding sore.

"See! His hands and feet are fastened;
So He makes His people free.
Not a wound whence blood is flowing
But a fount of grace shall be;
Yea the very nails which nail Him
Nail us also to the Tree."

We regret that the hymns for the evening of each day of the week are taken from the Paris rather than the Sarum Hymnal. Both series treat of the work of creation wrought on each day, and apply the wonders of the material world to the moral world created by the same mighty Hand. In a matter of this sort we think that the Sarum version possesses a paramount claim upon the allegiance of members of the Church of England.

We are glad to see that recourse has been had to Mr. Neale's Mediæval Hymns and Sequences. To this little book, which is at once a storehouse of mystical theology and ritual information as well as a model of exact translation, modern compilers are much indebted. Three hymns not previously borrowed by others, are inserted in the present book, and take rank with the choicest of their fellows: the "Hymnum canentes Martyrum" of Venerable Bede, Hymn 53; "Attolle paulum lumina," Hymn 93; and above all the "Gloriosi Salvatoris," Hymn 168. We have also twenty-three verses of Mr. Neale's spirited translation of the rhythm of Bernard of Cluny, and a feeble adaptation in Hymn 261 of his version of the prose of Adam of S. Victor on the four Evangelists, "Jucundare, plebs fidelis." In the translation of S. Thomas Aquinas' glorious hymn on the Holy Communion, Hymn 203, the compilers have thought it necessary to shackle themselves by preserving the double rhyme. We doubt the wisdom of this, inasmuch as the hymn is profoundly dogmatic, and to reproduce the dogmatic teaching in exact and vernacular English, is of more consequence than to achieve a double rhyme at the cost of a less exact phrase. We give the version of the two verses which have baffled all translators:

"Verbum Caro, panem verum
Verbo Carnem efficit,
Fitque Sanguis Christi merum,
Et si sensus deficit,
Ad firmandum cor sincerum
Sola fides sufficit.

"WORD-made-Flesh true bread He maketh
By His Word His Flesh to be:
Wine, His Blood, which whoso taketh
Must from carnal thoughts be free,
Faith alone, though sight forsaketh
Shows true hearts the mystery.

"Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui,
Præstet fides supplémentum
Sensuum defectui.

"Therefore we, before Him bending
This great Sacrament revere,
Types and shadows have their ending,
For the newer rite is here;
Faith, our outward sense befriending,
Makes our inward vision clear."

It will be seen that the double rhyme is attained at the cost of exactness. We venture to subjoin another version, hitherto unpublished :—

"The WORD made Flesh by His
Word maketh
Bread His very Flesh to be;
Wine CHRIST's very Blood becometh,
Though no outward change we see;
Yet, for every humble Christian,
Faith alone enough will be.

"In this Sacrament so wondrous
Worship we our LORD indeed;
Jewish Sacrifices ended,
Christian Sacraments succeed;
Heavenly faith at once supplying
All our earthly senses need."

We do not well see the use of hymns for Baptism and Holy Matrimony; and if these services are to be adorned with hymns, why should none be given for the Churching of Women?

It is not for the *Ecclesiologist* to criticise translations of those hymns which have already appeared in the "Hymnal Noted;" but while we acknowledge that, in some instances, improvements have been effected, we cannot but regret that many changes should have been made which we content ourselves by describing as needless.

The space to which this article has run prevents us from pointing out hymns which we think ought to have found a place in a collection so comprehensive; and we have been unable to comment on the modern hymns; but it should be observed that in one church where this book is used a prefix of about fifty Hymns has already been printed. Something we might add of the very meagre recognition of the Black Letter Days of our Calendar, but these subjects, together with the music, must be reserved for a separate occasion; and we must not conclude our present criticism without tendering to the committee of clergymen who have compiled the book our hearty thanks for the labour they have bestowed upon it. Further revision and retrenchment will do much to improve it; but we doubt whether any committee could be constructed which should frame a satisfactory hymn-book. One member has a favourite hymn, but cannot succeed in obtaining its insertion, unless he compounds for the admission of another, the merits of which he himself does not recognise; and thus the proportion and order which each hymn should bear to its neighbour are disturbed, and the book is overloaded with hymns. We are at a loss to account in any other way for the appearance of certain hymns. It is not enough that a hymn is good, unless it fulfils its due relation to the general structure of the book; and it is difficult for a committee to apply this test of exclusion with sufficient rigour. Yet, after all objections raised, we greatly rejoice at the publication of this book; and still more, if it be looked upon as the ground of a better one at no distant date. If it helps to supersede such feeble collections as the "Mitre," or "Bickersteth's Nine Hundred Hymns," or "Mer-

cer's," the Church of England will gain much. And we are bound to add, that if, in our disappointment at the imperfections of this book, we have thought it right not to spare our criticism, a work which contains so many Catholic hymns is a precious boon to every Christian soul, and will doubtless supply many who exercise themselves therein with no light or feeble foretaste of the blessed joys which shall be hereafter, when the redeemed of all nations and languages shall rest not day or night singing the eternal praises of the LORD GOD Omnipotent.

CHURCH MUSIC IN FRANCE.

WE have received the numbers for April and May of a French periodical, entitled, *Le Plain Chant, Revue mensuelle de Musique sacrée, ancienne et moderne, et d'Education musicale. Rédacteur en chef, Adrien de La Fage. Paris, E. Repos,* 70, *Rue Bonaparte.* The number for April contains an interesting article, by the editor, on four small books of Plain Song printed at Paris early in the sixteenth century, and on the musical typography of that time; also an article headed, *Encore la Question Liturgique,* complaining rather bitterly of the very partial success which the movement in favour of the Roman form of Plain Song has met with in France. The next is an obituary notice of M. Niedermeyer, Director of the School of Religious Music in Paris. The fourth article is a short one on the organ, chiefly taken from one by M. Avy, in a "journal religieux" published at Avignon. This contains much good sense and Christian feeling. These papers are followed by notices of publications relating to Church music, among which the Abbé Raillard's *Explication des Neumes* appears to deserve particular mention. The number concludes with three columns of "Nouvelles," in small type.

Le Plain Chant for May begins with a debate respecting one of the fresco paintings in the cathedral of Puy, or rather in a hall adjoining that cathedral, which appears from these paintings, representing the arts of Grammar, Logic, Rhetoric, and Music, to have been used as a school. The questions debated are, whether the painting belongs to the fifteenth or sixteenth century, and who the principal figure in it, who sits before an anvil and holds a hammer in each hand, is meant for; M. de La Fage maintaining that it is Pythagoras, in opposition to others, particularly the Abbé Auber, who considers it to be Tubal-cain. We do not undertake to decide the question, especially as we have not seen even a copy of the painting. The next article is of a lighter character, being a pleasing religious story, claiming to be founded on fact, and entitled, "Aventure musicale du temps de Saint Louis." It is extracted from "un joli petit livre publié chez E. Dentu par M. Fernand des Barres. Il est intitulé, *Une aventure au xiii^e^ siècle.*" This is followed by a letter from M. G. Schmitt, organist of S. Sulpice, about a society which has been established at Cognac for the performance of

Church music, with the title of *Orphéon sacré*, being, as he states, the first of the kind that has been formed in France. It consists of a score of young female singers, sopranos and contraltos, a dozen boys, ten tenors, and as many basses. The music sung by this society, on the occasion of the opening of a new organ at Cognac, does not appear to have been of a very severe kind; for we read of an *Ave Maria* for soprano solo, and an *Ave verum* for alto (contralto) solo, both sung by females, as it seems, forming part of the performance. The next article consists of observations by M. de La Fage on certain "*Anciens Cantiques Italiens*," which are published as a part of the periodical, but have not reached us. They are harmonised so that they may be sung by four voices, or by a single voice, with or without accompaniment. All that we can say further is, that we should be glad to see them. An article by the Abbé Jouve, concluded from a former number, on the harmonisation and accompaniment of Plain Song, is the next in order. The writer recommends a style of harmony more strictly in accordance with the tonality of the Church modes than the style of Palestrina. Without examples we cannot be certain what the style recommended by the Abbé is. But we think it is possible to err on the side of stiffness, as well as on that of laxity; and that our French neighbours are naturally rather prone to run into extremes. We also doubt whether they are right in drawing so broad a line as they do between *plain chant* and *musique*, for harmonised plain song seems to be a link between unisonous plain song and compositions in harmony.

The last article has for its subject the new standard pitch adopted by the London Society of Arts. This pitch was first proposed, as far as we know, but at any rate recommended, by M. Cavaillé-Coll, the eminent organ-builder of Paris. It is preferred both by *Le Plain Chant* and *L'Ami de la Religion* (quoted by it) to the normal pitch recently adopted by the French Government Commission.

Among the notices of books a good deal of space is devoted to the affairs of the diocese of Toulouse. The Roman ritual has recently been adopted there, and a diocesan commission has determined on adapting the Gallican Plain Song to the Roman ritual, instead of using any edition of Roman Plain Song.

AN ENGLISH GRADUAL OR A NEW PSALTER.

To the Editor of the Ecclesiologist.

Sir,—I feel sure—and I know many concur with me—that there is a pressing want in the English Church, a want universally and increasingly felt, and towards supplying which (as I stated in your pages some months ago) the efforts of the Ecclesiological Society might well be at once directed; and that is—a complete *Gradual*.

So long as there is such an abundant store of the old musical services within reach, it is absurd to suppose—and those who have had

any experience in Church choirs know this particularly well—that we shall ever succeed in satisfying the mass of Church-people with an endless repetition of Merbecke's Holy Communion Service on Ferials, Fasts, and Festivals; and the only reason we can give now (if it can be called a reason at all) when asked to vary the service, is, "that at present we do not possess any more than one *Creed*, one *Gloria in Excelsis*, one *Sanctus*, &c., &c. There *are* many that we might have, but they *require arranging*."

Merbecke's music is, we must all allow, grand, and well suited for its high purposes; but still few would venture to give unreserved assent to the manner in which he adapted the ancient Plain Song to the English tongue. In compliance with the special injunctions of the Archbishop, he was compelled in most cases to curtail the old melodies so extensively, that they lost very much of their original beauty and noble character. It will not do for us, then, to be satisfied until we possess a more faithful and complete reproduction of the ancient music of the Church.

As our Service is at present arranged, (upon the model of Merbecke,) we have far too large a quantity of monotone, and the part of the priest is absolutely wanting.

The *Sursum Corda*, the Prefaces, the Comfortable Words, the Holy Gospels, the *Oremus*, the Benediction, &c., are portions of the musical service we do not at present possess, but which there cannot be a doubt we ought to have. Many Church musicians, who can bear no longer the barrenness of a Festival Service in monotone, arrange the incomplete passages after their own fashion; and, as a matter of course, there is a sad lack of uniformity, and in many cases of correctness too.

Again: we require the whole music of the offertory anthems; the *Pater noster*, the Introits (according to the Sarum use), *Kyries*, *Sanctus*, *Glorias*, Creed, &c., for Festivals and Ferials; the Burial, Baptismal, and Marriage Services; the music for Good Friday and Holy Week, with the anthems for Easter, Christmas, Whitsuntide, &c. I think there is good reason, therefore, for urging the musical committee of the Ecclesiological Society no longer to neglect so important a work; important in more senses than one, for it is so intimately connected with the highest and holiest office of the Church, the office which, above all others, should not have been so long overlooked.

With regard to the arrangement of the new Psalter which has been often proposed, I am afraid that the great fact of the Plain Song revival being still in its childhood will be to some extent disregarded. The notation of the Burial Psalms given in the *Ecclesiologist* is certainly admirable, and, I think, easily to be comprehended by those who are accustomed to nothing else but the ancient tones; but to the unlearned and beginners, I am afraid the system will be too difficult, and the progress of Plain Song will thereby be retarded, instead of pushed forward. I know it is no easy matter now to get choirmen to sing the verses correctly, even with the full notation to every syllable; there is such a tendency to neglect the emphatic passages,—in fact, to imitate, in a degree, Anglican chanting,—that, without definite rules and directions before their eyes, I cannot see how they would be able

to get on satisfactorily at all. The setting diamond notes to the least emphatic syllables is, I assure you, most valuable in the training of choirs; and, until singers become fully versed in Gregorian music, and really enter into its spirit and character, it would be unwise to adopt a course *minus* all these useful appendages, on the mere ground of saving trouble and expense.

Again: I should be sorry to see in the new Psalter too great a deviation from our present excellent book. The pointing the Psalms to suit all the tones, for instance, would not be desirable; it would involve considerable irregularity in the Services throughout the kingdom, and tend vastly to prevent that familiarity and accuracy, which is only acquired in this, as well as all other branches of study, by long habit and systematic adherence to fixed rules and regulations. Moreover, as may be gathered from the remarks of your correspondent "R.," in a late number, if unlimited licence were given to change the tones, there would be some churches in which you would never hear certain chants from one year's end to another.

I cannot help saying, too, that some of the Psalms are at present set in a manner we could never consent to see altered, e.g., "In exitu Israel," "Exurgat Deus," "Laudate Dom.," &c.

One word about the style of notation. In the preface to the harmonies of the Psalter, Mr. Helmore justly says: "It seems to him only natural, and a matter of course, that, in lending his best aid to bring back the genuine Psalmody of the Church, he should write the music of that Psalmody in its own character. He might more fitly have edited a Greek author in the ordinary English letters, than the tones of SS. Ambrose and Gregory in the ordinary modern notation."

I trust, therefore, that the modern form of the melody given to the Burial Psalms will not be adopted in the new Psalter, and that the genuine Church music will be given in genuine Church character.

I am, sir,

Your faithful servant,

EDMUND SEDDING.

NEW CHURCHES.

S. Marychurch, Devonshire.—The completion of the sumptuous rebuilding of this church, from the designs of Mr. J. W. Hugall, by the addition of its nave and aisles, deserves to be chronicled in our pages. Architecturally the new nave is perhaps more satisfactory than the chancel and its aisles, as being less ambitious. The design is not very remarkable, but it is stately and appropriate. Ample area, clustered columns, with marble shafts, and good mouldings, form a whole, in an ornate Middle-Pointed style, which is very pleasing, though it does not require much description. We can imagine a more original design, showing greater genius and invention; but this does not diminish the

interest with which we view the completion of an important and creditable work. The small west door, opening into the (retained) old tower is evidently a temporary arrangement.

S. John's Chapel, Hurstpierpoint; Sussex.—The foundation-stone of this chapel has been laid, and the building will soon be rising from the designs of Mr. Slater. We especially commend the breadth of the chapel, which is to be 37 ft.; with a length in proportion. To correspond with the quadrangles of the college the material of the new structure is faced flints with stone dressings. The chapel will form a continuation of the existing hall, its east end projecting considerably beyond the range of the quadrangle.

CHURCH RESTORATIONS.

Llandaff Cathedral.—The opening of the new organ in this restored cathedral a week or two ago was chosen as the day for fixing in the reredos part of Mr. Dante Rossetti's painted triptych, which has long been in preparation. The subject of the whole design is as follows:—In the centre there is a large composition, representing the Blessed Virgin with the Holy Child, to whom an angel is introducing a shepherd and one of the magi, while a company of angels is grouped in the air behind the low screen or wall of the stable. The Virgin, who is seated on the sinister side of the picture, (speaking heraldically,) is giving the Child's right hand to be kissed by the representative shepherd; while the Eastern Sage kneels on her left hand, with his back to the spectator, and the angel faces the group on the dexter side of the canvas. One of the wings represents David, as king and psalmist; the other, which is not yet painted, will represent David as a shepherd. The composition of the whole subject is thoughtful, and novel without being far-fetched. As to the design and execution, the completed wing, which has been finished for some time, is already mellow in tone, and shows signs of most careful and conscientious manipulation. The figure of the Psalmist is, however, rather awkward in its *pose*; and the costume—a heavily-embroidered quasi-sacerdotal vestment, over a coat of chain mail—affords a fine field for good painting, but is somewhat whimsical. The more important central group is less well painted. Composition and colouring are good, but there is a general appearance of crudeness and want of finish. Although the picture is, we presume, designedly Præ-Raffaellite, yet the faults are certainly not of the kind that might be expected. The Blessed Virgin is drawn from a *brunette* model, in itself an innovation, but one against which no exception can reasonably be taken. But the anxious expression, and the tangled and dishevelled hair, seem to us an iconographical mistake. We do not know that we should insist upon the statuesque repose of one of Francia's Madonnas, or the passionless calm which Mr. Dobson would depict in the countenance of a Virgin; but Mr. Rossetti's type in this

picture is too naturalistic to be quite consistent with the rest of the picture. All the angels seem to be drawn from the same model—a *blonde*, which is in striking contrast to the type chosen for the Virgin. We think that this repetition is to be regretted; and both faces, as it seems to us, would have been the better for being a little more idealised. The leading angel is somewhat incongruously habited. If the stole is worn at all, it should not be treated like a mere flowing riband. These criticisms, however, do not blind us to the real merits of this remarkable work. We congratulate Messrs. Prichard and Seddon on having succeeded in obtaining so good a specimen of Mr. Rossetti's skill for the altar-piece of Llandaff cathedral.

The Temple Church.—The opening of the north side of this most interesting church has brought to light some of the original masonry of the circular nave, and the curious western porch is now thrown open. The removal of the house built over it has revealed the exterior of the wheel window over the west door. It would appear from certain indications on the north side of this porch that it was formerly roofed with a separate gable, having its axis at right angles to that of the church itself. This of course would show the above-mentioned wheel-window. We hope that Mr. St. Aubyn, who has this most interesting work in hand, will be able to discover with certainty the original roofing. And we trust that the whole exterior of this most important specimen of ancient ecclesiastical architecture will, before long, be brought back to its ancient form. The meagreness and poverty of the small new bell-turret on the north side is painfully conspicuous now that it is laid open to every eye by the destruction of the houses which used to conceal its shame.

SS. Augustine and Faith, Watling Street, London.—We observe with satisfaction that the interior of this city church is being "beautified"—to use the old churchwardens' phrase—with better taste than usual. Colour is being extensively used; but, unfortunately, not with sufficient boldness. The Wrennian altar-pieces have always maintained a kind of traditional system of debased coloration, with their sham marble columns and gilt panelling and ornaments. In the present case colour is being introduced, though timidly, in the painting of the roofs. The whole altar-piece is raised a few inches, which will give dignity to the sanctuary, and considerably improve the effect. More space will also be gained within the altar-rails. An equally great improvement will be the substitution of a low reading-seat for the present pew. This is one of the churches which preserves a rudimentary rood-screen; but, unfortunately, it does not seem to be possible so to alter the arrangement of the seats as to treat the space eastward of this screen as though it were a ritual chancel. The frightful skylights in the roof by which this church is lighted will be screened by a framework of decorative ironwork, filled in with ground glass, bearing a simple pattern.

NOTICES AND ANSWERS TO CORRESPONDENTS.

S. JOHN'S, HAWARDEN.

DEAR SIR,—Would you allow me a short space in your next for explanation?

I was, the other day, turning over the pages of the April, 1860, No. of the *Ecclesiologist*, where, at page 91, I found an account of a Meeting at Arklow House, at which my friend, Mr. Pullan, is represented as coming forward and exhibiting the "original sketch for the Polychromatic decoration of S. John's, Hawarden, the design as well as execution of which had been, by mistake, attributed to the Rev. J. Troughton." And again, at page 120, "Mr. Pullan acted as the friend and adviser of Mr. Troughton throughout."

After so long an interval, and when the affair may have been unnoticed or forgotten by your readers, it may seem trifling to return to it, but, lest by saying nothing I should be thought to acquiesce in this as a sufficiently exact statement, and be thought a mere imitator, I shall be much obliged by your allowing me to say that—to Mr. Pullan I am indebted for almost all the designs or patterns on the walls; for the designs of the chancel-screen; the prayer-desk, and font crane. But, and it is the feature in S. John's which seems to have attracted the attention of the *Ecclesiologist*, for the picture part of the decoration, out of an historical series on wall, or panel, or glass, or in sculpture, of nearly sixty subjects, some of which are after well-known German pictures, altered here and there, some after representations less well known, and some of which are timid attempts at original design—of all these one only is due to Mr. Pullan.

I have the highest esteem for my friend, Mr. Pullan, and the kindly aid and sympathy I have had from his mature taste and judgment in the execution of this work, but at the same time, I wish to place the affair, if possible, in a truer light, and to show that I have not acted entirely under his direction, and that it is not the execution of the work only for which I am responsible.

There must be a mistake somewhere about the "original design" alluded to. It is true there was an original design, but it was for the chancel, and not the nave; and moreover, it was never acted upon. I imagine that allusion is here made to a drawing begun here when the work had made considerable progress, finished elsewhere, and shown, some years ago, in the Royal Academy Exhibition.

Thanking you for allowing me to make this explanation,

I am, dear sir,

Yours faithfully,

Sept. 19, 1861. J. E. TROUGHTON.

The Manual of Illumination, by Messrs. Bradley and Goodwin, which we have already favourably noticed, has gone into an eighth edition

and an improved and enlarged form under the editorial care of Mr. J. J. Laing. All the illustrations seem to have been redrawn and re-engraved by Mr. Laing, who, as a late assistant of Mr. Ruskin's, seems to be a very competent artist. Mr. Laing has also added to this useful and unpretending little volume a kind of supplement which he calls a "Companion of Illustrations." In this he gives us a number of designs for Borders, Capital Letters, Texts, and Detail Finishings. These range from the twelfth century to the fourteenth; and comprise patterns from Illuminated manuscripts, and at least one design, representing S. Mary of Egypt, from a stained glass window at Chartres. The popularity of this deserving little book proves that the art of illumination is very extensively pursued. The volume is published by Messrs. Winsor and Newton, the Artists' Colourmen, and serves as an admirable advertisement of their wares.

A correspondent, A. S., who gives his name, complains not without reason that the greater part of the roodscreen in Kingston church, Surrey, has recently been removed, and that the remainder is soon to follow it. Such useless destruction is greatly to be lamented. In this case it cannot be pretended that the screen impeded the view of the altar.

We have received some interesting details of the consecration of the new church of S. Peter, Draycot, Somersetshire, designed by Mr. C. E. Giles, late of Taunton. If our correspondent or the architect could favour us with a sight of the drawings we should be able to speak as to the architectural merits of the building. We are obliged to reserve our criticism of such works to those with whom we are personally acquainted.

Mr. E. R. Robson, of Durham, requests us to correct an error which occurred on page 206 of our current volume. The church at Shincliffe, there mentioned, is in the parish of S. Oswald, Durham, but is itself dedicated in honour of S. Mary.

We have to acknowledge with many thanks the receipt from the Senatus Academicus of Christiania of a Latin letter on the subject of the Solennia Academica, to be held on the 2nd of September, in commemoration of the foundation of the Royal Norwegian University fifty years ago. The spirited and liberal way in which the University of Christiania maintains friendly communication with learned bodies in foreign countries is deserving of all praise.

THE

ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXLVII.—DECEMBER, 1861.

(NEW SERIES, NO. CXI.)

ON ITALIAN POINTED ARCHITECTURE.

A Lecture delivered at the Architectural Exhibition, April 5, 1859.
By GEORGE EDMUND STREET, Esq.

I THINK I may venture to assume that it is not because the mediæval architecture of Italy is less decidedly Gothic than any other variety of the style, that it has been selected as the subject for the only lecture at all bearing on mediæval art in the course provided by the Committee of the Exhibition for this season, the more so since five out of six among the exhibiting members seem to be devoting themselves, more or less, to the revival of Pointed Architecture; or at least to the exhibition of designs in the Pointed style. It is by a mere accident, doubtless, that no other and abler advocate of the claims of that style will this year have an opportunity of addressing an audience from this place; whilst, as regards the subject on which I am asked to speak, I am sure I may conclude that the committee, feeling—and let me say, rightly feeling—the importance of an exact appreciation of the merits and failings of the much talked of and yet but little known Italian architecture of the middle ages, have thought it well to enlist me in their service, so that what I have been able to learn in my Italian journeys may be made available to others. I am not surprised at their wish; for one cannot look round these walls without thinking somewhat sadly of the course which some architects are taking in their efforts after some new thing. The mere aim at newness without diligent study of old buildings can never end successfully; least of all where it shows itself in an attempt to bring in features from a style so little understood as Italian Gothic, and by way of adornment of a style like our own national Gothic, not so thoroughly known as it ought first of all to be by every English architect. It is, as you all know, but very recently that the Gothic architecture of Italy has been at all carefully studied. Mr. Hope, in his most valuable "History of Architecture," whilst giving great attention to Italian buildings, dealt mainly with history, and but little with æsthetics.

Of Professor Willis the same may be said, and though the illustrations in the books of both these authors are poor and meagre, their works will always retain their value, and rather increase it in proportion as all of us become familiarised with many of the most remarkable of the buildings to which they refer, by means of photographs, the value of which can hardly be over-estimated so far as regards the rendering of form without colour. Since the publication of Mr. Hope's and Professor Willis's works, we have had in Mr. Ruskin's volumes, the "Stones of Venice," the first attempt to claim all that it deserves for Italian architecture; and their only fault appears to me to be the rather depreciatory way in which our own Gothic buildings are spoken of in comparison with those in which he is more especially interested. It is true that Mr. Ruskin nominally confines himself to Venice, but his pages are full of instruction in regard to the architecture of the Mainland, whilst they have opened up a mine of suggestive teaching which has, I believe, already done incalculable service to our art, and which only requires to be followed out in the same thoughtful way to effect good everywhere without any alloy. Besides these, there have been other publications of extreme value, on the detail of Italian buildings, so that it might seem almost needless for me to trouble you with my views upon the subject. Yet with all these publications it is clear that there is still much ignorance of the style, and much danger arising from this ignorance. We run only too great a risk just now of admiring overmuch and attempting to introduce what are supposed to be its main features without first of all really knowing what they are. For ages our English architects have had no eye for colour. This fault is generally admitted, and every one is striving to atone for it by the sudden introduction of colour in all directions, most of which is supposed, I believe, to be founded on Italian examples. This hot haste is dangerous, for if there is one lesson taught more forcibly by those buildings than another, it is that where colour is to be introduced it must be done thoughtfully, and with a full sense of the increased danger of failure in our works which its use involves. For remember always, that though bad architecture is sad work, bad architecture badly coloured is more than doubly sad, and that there can be no greater error than to suppose that the introduction of colour will allow us to pay less attention to form than, or even as little as, before. I wish that all who are striving in this direction would endeavour to see for themselves some of the ancient works whose glories they are anxious to revive; they would find that theirs is an ordered beauty—grave, sober, dignified; free from affectation, conceit, or mere desire of display; but yet of a nature which requires peremptorily of all who would emulate it not only that good taste and careful practice which all good art requires, but, at the same time, that much more rare and precious gift, a natural instinct for good colour.

Let me say, before I conclude these prefatory remarks, that I am fully aware of the need of being careful in what I say; the more as I labour in some quarters under the entirely undeserved imputation of being a blind admirer of everything Italian; with how much—or

rather how little—justice you will be able to decide when you have heard what I have to say this evening.

The difficulty of compressing such a subject within reasonable limits is so great that almost all reference to the evidences of developement from earlier buildings, of which most architecture affords examples, must be avoided: and taking you at once to the buildings themselves, I will endeavour to convey a general idea of their character by a description of their more prominent features, observing by the way that I propose only to speak of buildings which I have myself seen. I can tell you nothing of Rome, Naples, or Sicily, or generally of southern Italy. The omission is perhaps not of great importance. It is true that in Sicily there appears to be as much subject for study as in any part of Europe, but as far as can be judged from illustrations, the mediæval architecture of Rome and Naples seems to be very inferior to that of the north of Italy, while at the same time it is less Gothic.

We have two influences brought out very forcibly in these Italian buildings. These are local and personal. The Venetian, Pisan, Genoese, and Veronese, for instance, are all distinctly local styles, in which early traditions were preserved to some extent from first to last; and on the other hand, it is impossible not to notice the very great personal influence exercised over their descendants, as well as over their contemporaries, by some of the greater Italian architects, of whom I may adduce Nicola Pisano as the most eminent example.

There is a third influence which must not be overlooked—that of foreign architects. Milan cathedral, designed by a German, is so thoroughly non-Italian that I shall not once have to allude to it; San Francesco at Assisi was evidently the work of a foreigner; and I think that Genoa cathedral owes something of its peculiar character to contact with French art. Vercelli is adduced often as another instance, but I doubt, so far as I can judge by drawings, whether it can justly be included in the list.

In the Middle Ages the Italians, I suppose, led a life more akin to our own at the present day than any other people. The country was populous, the cities numerous and rich, and the people full of emulation and individuality. In England and in France one of the most striking facts is the almost complete absence of any thing very obviously personal in the art of the Middle Ages. The history of our old architects would be that of a race of giants, so equally matched that it is difficult to assign the pre-eminence to any one over the rest. We have had no Nicola Pisano here; our old architects' work is singularly equal in its character in each period; and whether it was displayed in the little village church lying concealed on the banks of a rippling stream, or in the vast abbey of some sequestered valley, or in the cathedral church of the busy city, there seems to be matter for equal admiration in each. In Italy, on the other hand, we see a number of individual architects exercising each their peculiar influence, varying very much in their skill and power, and having moreover the doubtful advantage of a constant recollection of the works of a different style of art from whose traditions they never escaped. Placed, in short, very much in the position that we are at the present day, they never wrought with the

same absolute and joyous freedom as their contemporaries in France and England did; and thus, though their architecture may be inferior, it is of very special value to us; for we may, perhaps, see better the cause of some of our own shortcomings when we investigate theirs, and so be led to emulate the excellence of the works which they executed under conditions so similar to those under which we labour, even if we cannot quite rival the complete perfection of the greatest Mediæval architects of the North. And, seeing that all the faults of Italian Gothic arose from the incomplete devotion of the Italians to the new art, and their lingering fondness for their old classic forms, we shall be led probably to recognize the paramount importance of throwing ourselves heartily and entirely into the study and practice of one of the great divisions of our art, and so not venturing to attempt to design in Classic one day, and in Gothic the next, we shall make our sense of art so completely a portion of our inmost selves, as never even to dream of doing anything in any but our own special style.

Let us now go on to the examination of these Italian Gothic buildings without further preface.

In examining the features of any national school of architecture, it is worthy of notice how distinctly some of its peculiarities and prejudices are marked from the very first, even in the ground-plans of the buildings it produced. This is notably the case in the ecclesiastical edifices of France, England, and Germany.[1] Each had its special arrangement of plan seldom departed from, and handed on from age to age as a precious heirloom. And going to Italy we shall find that the same feature strikes us there in almost all the buildings of the Pointed style. Their plans are all derived from two ancient types, both of which are of venerable antiquity. It was from the Basilica, converted into a church, with its nave and aisles terminated at the end by an apsidal projection from a sort of transept, that almost all the Italian Gothic churches with transepts were copied. Indeed, if we look at the ground-plan of S. Paul without the walls, at Rome, and compare it with the fully developed church of Santa Croce, at Florence, we shall see that absolutely the only difference is the addition of small chapels on the east side of the transept: so that in place of the one apse which marks the former, we have the central apse and five chapels on each side of it; whilst in the churches, founded on the same type, of the Frari at Venice, and San Domenico at Siena there are three; and in Santa Maria Novella, Florence, Santi Giovanni e Paolo, Venice, and Santa Anastasia, Verona, two eastern apsidal chapels on each side of the apse, all opening directly into the transepts. The church of San Clemente, at Rome, dating from the fifth century, with its three aisles ended with parallel apses at the east end, is the other type followed in such churches as the Cathedral of Torcello, and indeed all Italian Pointed churches without transepts. And even when, as in the thirteenth and fourteenth centuries, the Italian architects endeavoured to secure an immensely wide unbroken area of nave, they still looked

[1] To these I am now able to add Spain. In a recent tour (1861) among her noble mediæval churches, I have been as much struck by the constant reproduction of the same ground-plan, as I have ever been elsewhere.

back to their old precedents, and finished them at the east with three parallel apsidal chapels. Thus, in this respect, Italian Gothic was simply a natural development from an earlier style, and adhering very closely to the older plan and arrangements, affords us scarcely an example of those prolonged choirs, of which our English cathedrals and abbeys are perhaps the most magnificent examples. But it was not only in respect of the plan that it thus founded itself upon what had before existed. The traces of classic influence are indeed so many and so clear, that it is hardly speaking too strongly to say that Gothic art was never fully developed in Italy, so shackled was it by the ever present influence of buildings in another style. Hence, the more we study its peculiarities, the more we see how curious a mixture there is in it of the character of Classic and Gothic art.

If we compare an ordinary Italian groined church with a French or English example, we shall find one very marked difference in their plans. In the former each bay of the nave is square, and hence each bay of the narrower aisle is oblong, with the greatest width towards the nave; in the latter, on the contrary, the aisle compartment is square, and that of the nave oblong, with its narrowest side towards the aisle. Hence in the former the points of support are farther apart, and the plan loses much of its intricacy, and at the same time, no doubt, the whole building loses much of its apparent scale. The cathedral at Florence, for instance, has but four bays in the length of its vast nave, and the eye refuses to be convinced by the practical measurement of the foot of the real dimensions of the building. The object always was to obtain as few points of support as possible in a given area; but there is no real gain in this. The points of support in the Italian churches were larger, and the cost in the end was probably much greater than in the apparently more intricate and complex plans of the French and English architects. The science displayed in their planning was therefore of a superficial and mistaken description, and not really equal to that which marks the work of their northern competitors. The usual plan is sometimes deviated from and improved by having two bays of aisle opening with two arches into each bay of the nave, so that every bay of groining throughout the church is very nearly square. This is a common plan in Early German churches, and is one of the many indications of similarity between German and Italian work which might be adduced were it possible to enter on this interesting question. The same absence of subdivision is seen in the elevation of each bay of an Italian church, where in place of the triple division in height of our great northern churches with their well accentuated proportions and beautiful variety of detail, we have a singularly meagre design perpetually repeated, and consisting generally of simple broad arches with a small circular clerestory window above them, and no other kind of decoration, save where the painter has come with his ever-ready art to the rescue of the apparently incompetent architect.

The cathedral at Lucca has a triforium and clerestory somewhat akin to our own, and the cathedrals of Orvieto and Siena have clerestory windows of fair proportions, but in neither of these cases is it possible

to institute any comparison between them and the design and detail of the corresponding parts of English churches without entirely condemning the Italian designs. If we go to the exteriors we shall find the same dissimilarity to Northern examples; we find for instance an almost entire absence of buttresses, and in their place pilasters, round which the strongly marked stringcourses and cornices are returned in a way curiously repugnant to the practice of the Gothic architects of the North. At Siena there are huge cross walls in place of flying buttresses, and at San Francesco, Assisi, large round masses of masonry clumsily tiled at the top. The church of Santa Chiara, in the same city, has some of the largest flying buttresses I know built against the walls of a church without aisles in the most ungainly manner. But generally there are no buttresses at all. Then again no Italian architect in the Middle Ages seems ever to have hesitated an instant about any amount of sham construction: and we must go to Italy prepared to accept sham gables and iron ties in all directions, as very important and regular features of the style, in place of the rigid truthfulness which so honourably marks our own ancient architecture. Then again the roofs are almost invariably of flat pitch, though this is not of much importance, as they were thus best suited to the nature of the climate. But the Italian, wanting the true Gothic spirit, and afraid of a bold confession of the truth, not unfrequently attempted, as at Pisa, Orvieto, Cremona, and Siena, to conceal this fact by the addition of sham fronts and gables of prodigious height, extreme unreality, and great unsightliness.

Finally, in the treatment of architectural mouldings the same likeness to classic work is seen in Italian examples. They are generally thin reedy arrangements of hollows and fillets, with excessively little variety of contour, and (which is most provoking) it is seldom that any care is taken to fit them for the place they have to occupy. In the Pisan examples, for instance, we generally see a nearly similar section in the jamb and arch, but between them is inserted a capital of considerable size and great projection, which is perfectly useless, and quite fails (as do nine-tenths of the Italian capitals) in performing the function so carefully attended to in all northern work, of gathering together the arch mouldings, and transmitting them through the smaller bearing shaft to the ground. It ought to be said, however, that the Italians were very fond of sharp lines of shadow, and with a sun such as that which generally illuminates their walls, they could well afford to neglect the kind of mouldings in which our ancestors indulged perhaps even to excess. In all these respects therefore, the feeling exhibited by the mediæval Italian architects was more like that of their classic forerunners than that of the contemporary artists of England and France, and of this we are constantly reminded in examining their works.

There is however, one characteristic feature of Italian buildings, of which it is impossible to speak too warmly; and this is the constant use of the detached shaft. This is the one great and lasting beauty derived from classic examples. The Italians finding it used with luxurious profusion in their classic and Byzantine buildings, persevered in its use

throughout the whole Gothic period. It is true that as time wore on, there was a much less free use of it than at first, but it was never altogether ignored. We cannot say as much for our own ancestors. So long as the influence of Italian art is visible in French, German, and English Gothic, so long the detached shaft was used, and just in proportion as that influence decreased, so did the frequency of its use decrease. Our Romanesque and thirteenth century buildings were always full of shafts in doorways, windows, and clustered piers; our fourteenth century buildings very rarely present us with distinct shafts, though still giving examples of shafts combined with other mouldings; whilst our fifteenth century buildings present nothing but combinations of mouldings. The consequence was, that the art of sculpture deteriorated in a parallel course. There is no place in which architectural sculpture can be more fittingly displayed than in the capital of a column. It is the most convenient, and at the same time the most conspicuous position for it. It is, too, the most important feature in every design. The gathering together of all the arch mouldings into one, and concentrating their force before transmitting them to the ground, is the one point which ought to be emphasized above all others; and it is one of the strongest among the many reasons in favour of Early-Pointed, and against the later varieties of the style, that in the one by the use of shafts with forcible and elaborately-cut capitals this point was most distinctly marked, whilst in the other by the disuse of the shaft and the constant practice of carrying the mouldings of the arch down to the ground without any interruption, it was as determinedly ignored.

In this respect, therefore, above all others, Italian Gothic artists are worthy of our highest admiration. The love of variety characteristic of all good Gothic artists is conspicuous in their treatment of the shaft, almost more than anywhere else. When they are plain cylinders and not banded, (and the band does not occur at all frequently), they often taper slightly,[1] and with very beautiful effect. Of course when the shaft is spiral, or when the occurrence of a band destroys the idea of continuity from base to capital, this is less common. The circular shafts are sometimes inlaid. Lucca cathedral affords, perhaps, the best examples of this mode of decoration: the shafts are white inlaid with dark green; some have a diaper, others are girt with a succession of simple chevrons, others with spiral lines, others with crosses, flowers, fleurs-de-lys, or foliated circles, and one at least with a succession of imitations of arcades one over the other. In the building these shafts are frequently alternated with sculptured shafts, deeply cut with spiral lines of mouldings, occasionally adorned with

[1] The following are examples of the extent to which the shaft is reduced in proportion to its height:—

	Height of Shaft.	Diameter at Base.	Diameter at Neck.
	ft. in.	in.	in.
Cloister, San Zenone, Verona ..	3 11½	5⅛	4¼
Cloister, Genoa Cathedral ..	4 5	6	5¼
Cloister, San Stefano, Bologna ..	2 8½	4⅛	4⅛

sculpture of flowers, as in the Campanile of Giotto at Florence. Octagonal shafts also are used occasionally, and a good example is seen in the shafts forming, with rich iron work between them, the screen round the altar under the "crossing" of Santa Chiara at Assisi. Spiral shafts are often also inlaid richly with mosaic. In the monument of Pope Benedict X., at Perugia, the shafts are of white marble, the spiral lines formed with a bead and fillets, and at the base and neck of the shaft the beads are all connected together with vine leaves carved in the spandrels between the little connecting arches. Small figures carved in the marble are creeping round the shaft in the hollow formed by the spiral construction. The spaces between the mouldings are filled in with glass mosaic patterns in red, green, and blue on a gold ground. The shafts of Orcagna's shrine in Or' San Michele, Florence, are of the same character and they occur frequently in the best and richest internal work.[1]

The arrangement of spiral shafts was generally, but not always, symmetrical. In the Campanile of Florence, where they occur in pairs on each side of a window, they are always arranged with the spiral lines curving in opposite directions. In the porch of Santa Maria Maggiore, Bergamo,[2] the three shafts in each jamb are all different: the first spiral and carved but not moulded; the second moulded in a chevron; the third spiral and moulded only; and the central shaft is red whilst the others are all white. Another variety is seen in the beautiful coupled shafts at the entrance to the crypt of San Zenone, Verona, where both the shafts are quatrefoil in section, and one of them also slightly spiral.[3] In a monument in the south aisle of the same church, four shafts are cut out of one block of marble, and in order to show this they are knotted together in the centre, and a similar example exists in one of the windows of the Broletto at Como. The shafts round the lower basin of Nicola Pisano's fountain at Perugia are in clusters of three, chevroned, spiral, and fluted in the greatest possible variety, whilst those which (standing in the lower) support the upper basin, are all plain circular shafts.

In later works we find that the error of continuing arch mouldings to the ground, instead of stopping them on the capital, was occasionally committed. The church of the Frari, at Venice, affords an instance of a moulded imitation of a cluster of shafts, chevroned and spiral, forming jamb and arch alike. The later doorways, such as those of the Palazzo Publico, Perugia, the western doorways of the cathedral of Como, and the side doorways of the Cathedral at Florence, have jambs and arches identical in section: but even in these cases there is always a capital interposed, and I remember no example of a continuous moulding without an impost. But these are rare exceptions to the general rule, and in one of the latest examples, the choir screen of S. Mark's,

[1] The shafts used in the Shrine of S. Edward at Westminster are of the same description.

[2] See frontispiece to "Brick and Marble in the Middle Ages."

[3] The illustration in "Brick and Marble in the Middle Ages," is erroneous in giving this spiral line considerably too rapid in its curve. Since the drawing was made the removal of plaster has disclosed an outer arch of architectural sculpture of hunting scenes.

Venice, (dated A.D. 1394, with the name of the sculptor in an inscription on the cornice), the shafts are of the simplest form.

I have said enough to explain why with the single exception of their shafts we ought never to expect the same kind of perfection in an Italian Gothic building, as in a French or English work of the same date; and I will now go on to show how, nevertheless, the style does contain features of extreme beauty and purity—many of them quite peculiar to itself. Indeed, there is perhaps no country in the world which excels Italy in the buildings which were erected for civic and domestic purposes. The ducal palace, and some of the other palaces at Venice; the Broletto of Como; the palaces at Siena, Lucca, and Viterbo, and the Palazzo Communale, at Perugia, are some only among many which might be enumerated, any one of which would have not only an advantage over most of our own buildings, as a model of good architecture, but at the same time the merit of fitness for the purposes for which our domestic buildings are at the present day required. Then, again, there are the exquisite porches (such as that at Bergamo); the peculiar, and generally noble, campaniles; the many-shafted cloisters; the perfect monuments; the use of brick-work of the best kind; and, finally, that in which Italian architecture of the Middle Ages teaches us more than any other architecture since the commencement of the world, the introduction of colour in construction—managed generally with such consummate beauty, refinement and modesty, that even where it accompanies faulty construction and unworthily sham expedients, it is impossible to avoid giving oneself up altogether to admiration of the result.

Having thus said enough to show that I am not a mere blind enthusiast about Italian architecture,—and who indeed who has studied, as I have done, not only a vast number of buildings in England, but nearly all also of the best examples in France and Germany, could do otherwise than profess his truest allegiance to be due after all to the truthful beauties of his own national variety of the style?—let me now go on to describe in detail the special features which mark each variety of Italian Pointed.

It will be most convenient to confine myself in the first instance to ecclesiastical buildings, because they are by very much the largest class, and will enable us to understand the features of the style, as contrasted with those of our English work, rather better than the domestic buildings which afford fewer points of comparison.

The first view of an Italian Pointed church, whatever its date, is startlingly unlike anything that we are accustomed to in our own old buildings. It is usually a long, broad, rather low building, lighted with but few windows, with a small clerestory, if any, and with scarcely any irregularity in shape or plan; it has scarcely ever more than one tower, and this is never combined with the rest of the design in the manner common to us in England or France. There is no approach, then, to such combination of steeples as are familiar to us at Canterbury, Wells, Laon, Reims, or Rouen, and undoubtedly very much less external grandeur. The steeple, when it does occur, is often detached; and when it is engaged it is placed in some irregular and abnormal position, where it is at once felt that it is purposely not intended to be

looked at in conjunction with the main façade of the building. The only relief to the monotonous outline of the main building is at the crossing, where something in the way of a dome is occasionally introduced, (as in the cathedral at Siena, and elsewhere), but this is always of but slight elevation, and not intended to produce any of the effects, aimed at in our own central steeples.

The cathedral at Pisa, with its detached campanile, separated by some one or two hundred feet from the nearest point of the building, is a fair example of the type which most of the great Italian churches to some extent followed. And, covered though it is with enrichment and arcading, the type is one with which my eye has never become satisfied. It wants altogether the Gothic element of height; and I hardly know whether it secures any more effectually the equally important element of repose; an element in which to superficial observers the best Gothic buildings of the North may appear to be deficient, simply because they do not sacrifice everything to it: but which was nevertheless never lost sight of by the architects of the best periods in either England or France.

To go now from the general design of Italian churches to their particular features, let us look at their façades. And here we have a portion on which, in common with ourselves, they often lavished the greatest pains. The treatment is very similar in its idea throughout the whole period during which the style prevailed: and the effect produced is undoubtedly often very striking.

The commonest type of façade is one in which the cornice, which is generally of slight projection, but deep and marked in character, is carried up the flat gable of the building, whilst the whole front, divided by vertical pilasters into three or five divisions, is lighted either by a series of circular windows, or by one large and important rose in the centre. This class of front is common to most of the Gothic churches in Lombardy. Going southward, we have another type presented to us, evidently founded on the earlier churches of Lucca and Pisa, whose fronts, as you know, were covered from the base to the summit with a profusion of arcading. At Pisa, we have Gothic examples of fronts of this description in Santa Caterina, and San Michele, the former finished with a great steep gable, covered with very fine arcading, and the latter following exactly the outline of the early cathedral, arcaded very richly, with the plain surfaces of the wall inlaid with patterns in dark marble.

In the churches of San Francesco, and Santa Chiara, and in the cathedral at Assisi, we see again another type of façade. These are all remarkable for the simple outline of their steep-pitched gables, their large western doors, and their rose windows, surrounded by the symbols of the four Evangelists. These façades are honourably distinguished as being in no sense sham.

At Ferrara, we see another and very different design in the grand front to the cathedral, which—save that it is an entirely and shamelessly sham front—might vie even with that of a northern cathedral in beauty, intricacy, and richness of character. It is divided into three nearly equal divisions in width, each of which is gabled, and the upper part is entirely covered with arcading of genuine Early-Pointed character;

whilst great part of the central compartment is occupied by a porch of considerable beauty, the upper portion of which is covered with sculpture, representing the Last Judgment, whilst in one of its arches stands a famous statue of the Madonna, by Nicola Pisano. When an Englishman sees the tympanum of the principal doorway of such a church filled with the sculpture of S. George and the Dragon, he may be pardoned for recollecting that our royal family have sprung from the same stock as the D'Estes, once Lords of Ferrara, the front of whose cathedral is the fittest save one in Italy to rival the fronts of our own cathedrals. Need I say that that one is the front of San Lorenzo, the cathedral at Genoa? This is mainly remarkable for the exquisite, indeed unequalled, beauty of its three western doorways. There is nothing more beautiful, nor more thoroughly Gothic, in the whole realm of Christian art. They cannot be said to vie with, because they are in many respects unlike, the general type of the great French doorways. Yet, in some particulars, they are so puzzlingly like a certain class of French work, as to afford room for endless conjecture, and I know no point on which trustworthy documentary evidence would be more interesting than any bearing on their construction would be. The two doorways, at the west ends of the aisles of Rouen Cathedral, have many features which suggest a connection with this Genoese work. The detail of the sculpture of foliage is very similar, in both rather Italian than French in its character: whilst the rich effect obtained at Genoa by inlaying black marble with white, and white marble with black patterns, finds its counterpart at Rouen in an ingenious sinking of the face of the stone with deeply-cut indentations, which, at a little distance, produce by their deep shadows almost the same effect as that produced by the marbles of Genoa. Another remarkable feature in this façade is that, unlike any other Italian example with which I am acquainted, it was apparently intended to have been finished with two steeples. This fact, added to the mixed French and Italian character of the sculpture, and to the distinctly French treatment of the mouldings, which are arranged and undercut in a way I have never seen in other Italian work, lead me to believe that this is not to be classed as pure Italian work. Either it was executed by a Frenchman, or by an Italian who was well acquainted with the architecture of the North of France. If this last supposition (which is the more probable) be true, it appears to me to afford the happiest augury of the good result which may follow in our own day from the careful study of continental examples. We may hope, if we study wisely, to accomplish what the architect of Genoa has given us an example of,—the harmonious combination of ideas derived from different sources, and entirely consistent with the precise object, position, or locality of the building in which they are applied, at the same time that we avoid, as did the Genoese architect, the remotest semblance of mere copyism of other men's work.

There are other cases, such as those of the cathedrals of Orvieto, Siena, and Cremona, in which, though the building has a clerestory, with lean-to roofs to the aisles, no intimation of the real construction is derived from the front, which is merely put up for the sake of effect, and, as a matter of course, is generally unsuccessful. The two first named

churches have each three prodigiously steep-pitched gables in front of flat roofs, and when seen from the rear are, as may be imagined, ludicrously unsatisfactory, whilst at Cremona, one enormous gable, filled with sham windows, is carried up in front of the triple construction of aisle and clerestory, and is heavy in its outline, and (like the last examples) most unfortunate in its appearance, when viewed anywhere but exactly in front, and, even when thus seen, very obviously unreal. In addition to all these there is another class of west fronts often commenced, but seldom if ever finished: those namely, which it was intended to veneer with marble. These were generally first of all completed in very rough brickwork, and as at Santa Anastasia, Verona, San Petronio, Bologna, and Santa Croce, Florence, the marble facing was either never done at all, or scarcely advanced beyond the base. From the general truthfulness of the first-mentioned church, and the exquisite beauty of the arrangement of the red, white, and grey marble in its western doorway, it may fairly be thought that we have lost as much by its non-completion as by that of any other unfinished building in Italy.

The west front of S. Fermo Maggiore, in the same city, should not be omitted from my list, as it is a good example of a completed coloured façade. Its date is, I believe, circa 1270—1313, but its effect is, as is often the case in Italian work, that of a considerably earlier work. It has a round-arched doorway, with two stages of arcading on either side; and four trefoiled lancets above. In the gable, which is finished with the usual cornice, is a small four-light window. The whole front is built in alternated courses of red brick and stone; pilasters at the angles stop the strings and cornice, and are finished with pinnacles, and a third pinnacle rises from the apex of the gable. It would take much time, without corresponding advantage, to mention other examples. Suffice it to say, that the cathedrals of Monza, and Como, and churches in Pavia, Bologna, Padua, Pisa, Perugia, and Lucca, with the church of the Madonna dell' Orto, in Venice, and the fine early front of Santa Maria, at Toscanella, afford examples of all the varieties of Italian fronts, which after all, have a great sameness of character, and appear to me to show generally great poverty of invention. The last of the list, the façade of the church at Toscanella, is perhaps in some respects the most remarkable of all. The rose-window and doorway below it are of the best early First-Pointed; and, as well as the angles of the wall, are adorned with a dog-tooth enrichment, identical in its character with that which we see so frequently in our own buildings of the thirteenth century. I know no finer circular window than this example of Toscanella, even in France, that land of circular windows.

The other portions of Italian churches are even less satisfactory than their façades. I have already explained that the clerestory is rarely lighted by anything more elaborate than a succession of circular windows of small size. The church of Santa Anastasia, Verona, built between 1260—1297, gives us the best example of these, the windows here being of brick, filled in with very good early plate tracery in stone; and the cathedrals at Orvieto, Lucca and Siena, and the church of Santa Croce, at Florence, have clerestory windows of larger size, and suggestive of the churches of Northern Europe, save that even they are by compa-

rison small windows and do not by any means fill the arch of the vaulting. The east end is often more picturesque; and the church of S. Fermo Maggiore, Verona, affords a good example, the date of which is circa A.D. 1319. Here the vast nave is properly roofed. To the east of it is a narrow chancel, finished with a five-sided apse, and aisles on either side of it. This apse has on each face a steep gable between two pinnacles, all the gables being, however, entirely sham and for ornament's sake. The grouping is picturesque; but, being evidently contrived only for effect, is not satisfactory to the judgment. The east end of Santa Maria Novella, Florence, is remarkable for its excessively English character. It is a square end, having a large window of three lights, with tracery composed of three small cusped circles, pierced within an inclosing arch, not unlike the whole design of the west front of Romsey abbey church. The east end of Santa Croce is more Italian. It has, as has been mentioned, an eastern apse, and five chapels, opening from the transepts on either side, giving internally a range of no less than eleven altars, all opening directly into the transept, and recalling to mind the somewhat similar, but more beautifully designed, eastern transepts of Durham cathedral and Fountains abbey. Externally each side of the apse of Santa Croce is gabled as at San Fermo Maggiore, Verona. Each transept is roofed with two gabled roofs facing the east, and below is a succession of smaller gables over the chapels. The whole elevation, however, is far from being so striking as might be expected from its extent and importance. The fact is that the arrangement of the outline is not skilful, whilst the detail is all as poor as it well can be. The east ends of the church of the Madonna Gloriosa dei Frari, and of SS. Giovanni e Paolo, at Venice, are perhaps the two finest examples of this portion of the building to be seen in Italy, and are worthy of very high praise. In both the detail is richly wrought in brick, and the chapels on the east of the transepts have the peculiarity of being planned with an angle in the centre, a favourite device of the artists of the school of the Pisani, seen again in the church of Santa Anastasia, at Verona, but almost unknown in Northern Gothic. If we descend from generals to details we shall find much more to admire, and altogether much more to interest us. The doorways and the porches, which protect without concealing them, are often especially beautiful. I have already mentioned the doorways of Genoa Cathedral: and the north porch of Santa Maria Maggiore, at Bergamo, deserves to be mentioned at the same time. It is of three stages in height, supported upon single shafts, and built of coloured marbles. Here, as so often in Italian work, we have semicircular arches in conjunction with cusping and tracery of distinctly fourteenth century character; whilst another evidence of the force of ancient tradition is seen in the placing of the great marble shafts, which support the whole porch, on the backs of lions. The porch of Ferrara cathedral is a thirteenth century work of somewhat similar scale and arrangement, but rather inferior beauty. It is finished at the top with a gable on each face, and is entirely covered with sculpture and tracery of early character, the doorway itself being Romanesque. This porch is remarkable also as being one of the very few examples of sculpture introduced externally in a mode somewhat

analogous to that which we see so frequently in the finer French churches and to some extent in our own; the Last Judgment is represented here, but it is spread in too unsystematic a manner, and will not bear comparison either with the French examples or with the sculpture on the west front of Orvieto cathedral, which is not only beautiful in its position, but beautiful also to a high degree in all its detail of design and execution. Another favourite and beautiful type is that of the porch on the north side of San Fermo, at Verona, which is arched on each face, and roofed with a flat-pitched roof. The arches spring from the carved capitals of detached shafts, which are held together with iron ties to resist the thrust of the arches. In the doorways, inclosed within these porches, we shall hardly find so much to admire, and must not expect anything like our own or the great French examples. Italian Gothic doorways are always strongly suggestive of an imitation of earlier examples; as, e.g., we see in the very fine doorway of the Palazzo Publico, at Perugia, where the arch is semicircular, though the date cannot be earlier than the commencement of the fourteenth century. Generally the opening is square-headed, with a lintel often formed by an ingenious dovetailing of stones together,[1] of which good examples exist at Fiesole, Monte San Savino, and in S. Paolo, at Pistoja. The jambs of the doorway are sometimes only moulded, but oftener adorned with plain or twisted shafts; the sections of jamb and arch are generally the same; and if there is any sculpture it is introduced on a small scale in medallions round the jamb and arch.

Somewhat similar in idea to the kind of porch I have been describing are the exquisite monuments which often occur against the external walls of Italian churches. A fine early thirteenth century example, with a trefoil cusp under the favourite flat pediment, occurs against the wall of the Church of la Vigne, at Genoa; another of singular nobility, supported on a basement of rough brickwork, at the angle of the Piazza of San Domenico, at Perugia. Here the marble shafts, sturdy and simple, support the groining and arches on each face, above which a brick pyramid forms a finish at once sufficient for good effect, and suggestive to those amongst us who fear the naked simplicity of good work and noble ideas, and overlay them with petty detail in too many cases only to the destruction of all the nobility of the work. The Scaliger monuments at Verona are examples known to every one; but perhaps the very best example of their class is to be seen in connection with the church of Santa Anastasia, in the same city. Here the pointed trefoiled arch, on each face of the canopy over the tomb, springs from four detached shafts, and fits very closely into flat gables or pediments, above and from between which rises a perfectly plain pyramidal mass of stone. The very simplicity of the design of these monuments is their greatest charm; and so conscious were their designers of this, that they seem to me to have lavished all their care and refinement upon their design. There are of necessity iron ties at the springing of the arch; but it was felt necessary to give the eye a sense of security beyond what the existence of these ties could afford. And this was

[1] Numerous examples of masonry arranged in the same way occur in old English examples. The openings of fire-places in particular are often so constructed.

accomplished by adding on the under side of the arch a simple and rather heavy cusp, generally proportioned with a degree of delicate skill of which modern architects appear to me (if I may dare to say it) never to dream. I believe that good architecture may generally be detected at once by the shape of a cusp. I am certain that good Italian architecture invariably has cusping which is both nervous in its curve and yet delicate: and I suspect that most modern cusps are drawn by the hundred by architects' clerks as a mere matter of business with no thought and no pleasure. Yet surely as there is nothing so charming as evidence of the master's hand even in the smallest details, so there can be nothing which an architect is safely able to leave to chance or another man's good taste.

(To be continued.)

FERREY'S RECOLLECTIONS OF PUGIN.

To the Editor of the Ecclesiologist.

Sir,—I have to thank you for the very fair and acceptable review of the above-named book given in your last number. Nobody can be more conscious of the shortcomings of the volume than I am. I was beset with difficulties from the very commencement, and several times nearly gave up the work in despair: yet I was determined, spite of all obstacles, that some connected record of so extraordinary a man as Welby Pugin should be written; and the favourable manner in which my feeble efforts have been received amply repays me for my trouble.

However imperfectly I may have accomplished the task, I have yet to discover either that the materials exist, or that anybody could have known or collected a greater number of facts relating to this singularly gifted man than I have brought together. May I now ask permission through the pages of the *Ecclesiologist* (than which no fitter channel can be found,) to offer a few remarks arising out of the comments made upon the book? You observe, page 306:—"It seems hard to believe that in 1826, when he could only have been fourteen years old, he obtained permission from Lord Jersey to make any excavations he chose on the site of Rochester Castle."

Surprising as this may appear, it is not the less true. I was with him for some days at Rochester, and well remember his indomitable spirit; of this the noble proprietor was made acquainted, and therefore conceded to him a permission which would most probably have been withheld from a less persevering archæologist. I shall never forget the indignant but well-merited reply which he gave to a most distinguished architect of that day, who ventured, when inspecting the Castle, to question the utility of his researches, and admonished him to make some better use of his time. A regard for the feelings of this aged gentleman, who is still living, alone forbids my giving the

anecdote with all its bitterness *verbatim*. It must always be borne in mind that everything Pugin did was extraordinary in some way or other. He was precocious in the highest degree, and in my opinion showed greater genius as a boy than he ever displayed in after life.

In illustration of his early literary talent, I was particularly anxious to have given some examples of his powerful writing when he was only fifteen years old.

It was his mother's weekly custom to give him the titles of subjects on which to write themes. Many of these themes I have seen and read: Mrs. Pugin, who was no mean judge of literary efforts, treasured these youthful compositions, and always spoke of them as most masterly productions. Upon application to the family, I was sorry to find that these effusions had either been mislaid or destroyed. They were all on moral or religious subjects, and the latter were strongly impregnated with what are called Evangelical views: but they were nevertheless exceedingly clever.

It may not here be out of place to mention why I was more intimately acquainted with Pugin from 1826 till 1832, than any other person. Amongst his father's several architect pupils, only two or three resided in the house; I was one of the latter. All, with the exception of myself, left the office on Saturday evening, and returned from their friends on Monday. I remained during Sunday the inseparable companion of young Pugin. There was not an ancient church in London which we did not attend on some Sunday afternoon, after the constrained service at Irving's conventicle in the morning. His mother never joined the family breakfast-table on "LORD'S Days," and his father (who had little feeling of sabbatical reverence) delighted on these mornings (free from ordinary daily occupations) to produce his son's weekly sketches, pointing out to him their defects, and stimulating him to fresh exertions. I have spoken strongly of Mrs. Pugin's theological views because she held extreme opinions, and was never happier than when she could find somebody willing to engage in controversy, her son being frequently a listener. These disputations sometimes led to considerable acrimony. I remember, on one occasion, hearing the bell ring violently, the library door suddenly thrown open, and a fierce voice exclaim, "Leave the house, sir, leave the house, sir, you dare to rob my SAVIOUR of His Divinity? depart instantly, (shouting more loudly,) Mary, open the street door:" (a feeble voice remonstrating,) "Now, my dear madam, be calm, pray hear me; when that film of prejudice, that cobweb of iniquity is removed from your eyes—" "Don't talk to me, sir, I'll hear no more, begone, rob me of my SAVIOUR indeed? leave the house this instant." Thus unceremoniously was the gentleman expelled the premises, for venturing to express opinions bordering on Socinianism. Scenes of this kind were not unfrequent. Such exhibitions of fanatical zeal and ungovernable temper could not fail to exercise a baneful influence upon young Pugin, and we know what soon followed.

The description you give of his manner of sketching is most correct, and I am reminded of the remarkable firmness of his touch by my friend, Mr. Dollman, the author of *The Analysis of ancient*

Domestic Architecture, who tells me that on coming from Ramsgate, by the packet on a most tempestuous day, on entering the cabin, when off the North Foreland, he was astonished to find Pugin seated at the corner of a table with his ink-bottle suspended from his button, foot-rule in hand, drawing away, quite regardless of the violent lurching of the boat, and the misery of those lying about him. On surprise being expressed, Pugin replied that the motion made little or no difference to him. I mention these little facts, because, with the well-grounded conviction which I entertain that Pugin was one of the most extraordinary artists of his day, every trait of his character deserves mention. In concluding your notice, you remark that "there must be materials left for a still more perfect portraiture of one of the most remarkable men of his generation," I venture to doubt this, as I am informed that others who before me had attempted a mere outline of his career, broke down early in their efforts. I applied to every quarter where it was probable I might obtain valuable information, and was surprised at the scanty amount available. Of his facetious sayings there are plenty to be obtained, but of his opinions upon art there is little beyond what is contained in his invaluable publications.

Amongst the documents placed in my hands by his family there are numerous letters, but not such as would add to the interest of his memoirs. It is possible, however, that amongst the clergy with whom he corresponded, there may be letters which can throw further light on his character. If such exist, I should be thankful for copies of them. My aim has been to exhibit a truthful portrait of a remarkable man of genius, depicting his singular habits as well as his great qualities. I shall be only too happy to hear that some more able person is about to follow up the work which I have but imperfectly performed.

Yours, &c.

BENJAMIN FERREY.

IRISH ECCLESIOLOGY.

THE interesting article in the *Ecclesiologist*, Vol. xx., p. 217, has noticed so largely the remains of Cistercian and other abbeys in Ireland, as to leave little more to be said on that branch of Irish ecclesiology. Most of the existing monastic remains are there described or referred to; and as the cathedrals of Armagh,[1] Kilkenny,[2] and Limerick[3] have also been noticed in the *Ecclesiologist*, (the two former with much accuracy and minuteness,) we shall confine ourselves at present to indicating some ancient churches, chiefly in the South and West of Ireland, which do not seem hitherto to have engaged much attention, even from those who are well acquainted with Killarney and other picturesque scenes visited by tourists.

In the county of Carlow is the cathedral church of Leighlin, an ancient church, consisting of nave and choir with central tower, and

[1] Ecclesiologist, vol. xvi., p. 8.
[2] Ib., vol. xix., p. 25.
[3] Ib., vol. xix., p. 244.

several chapels (now ruinous) on the north side, all ranging with the choir except one westward of the tower; and there seems to have been also a corresponding one on the south, so as to form a sort of transept. The nave is very dark, lighted only by a western window, which has odd, debased-looking tracery; beneath which, as well as on the south side, we find doorways with fair arch mouldings and shafts, of rather a late period. The nave is used merely as a vestibule to the choir, which is separated by a screen enclosing the space under the tower, and is fitted up for the performance of Divine service with modern pews, a heavy reredos and pulpit, and stalls at the west end for the capitular clergy. The tower has the usual Irish stepped battlement and square-headed belfry windows, and rises upon four pointed arches, those on the north and south built into the wall, which is there lighted by single lancets: those on the east and west have mouldings, and spring from octagonal shafts. The tower has stone groining, of rather late character, with intricate ribs, but no bosses.

The east window is curious, yet not very uncommon in Ireland; of four lights, and subarcuated, with rather debased character and a transom. The southern windows, of three lights, are of similar design, and the eastern and south-eastern have banded shafts in the jambs. There are five sedilia, with trefoil-heads and shafts. The chapels on the north have windows of somewhat Flamboyant tracery. The choir is said to have been rebuilt in 1527, but some of its features must be of an earlier date. The situation reminds one of S. David's, the church standing quite in a hollow, and the ground of the churchyard rising steeply on the north.

In the county of Clare we should notice first the cathedral church of Killaloe. It is a small First-Pointed church, with central tower and without aisles, and in a tolerable state of preservation. The choir has long lancets. The east window is a triplet, within a pointed arch, and has shafts with capitals rising to the very top. The other windows of the church are single or double lancets. The tower, which has a rough, military appearance, rises upon four good pointed arches, with capitals of foliage, and has some plain groining. Its upper story is of mere parapet walls rising above the real roof. There is a very rich Romanesque doorway on the south side of the nave, near the west end, having curious ornamentation in the mouldings. It must have opened to a chapel now destroyed. The date of the rebuilding of this church is said to be 1194.

On the north side of the churchyard is one of the early stone-roofed Irish chapels, considered by Petrie to be as early as 670. The nave is complete, the chancel destroyed. The chancel-arch is a plain semi-circular one, the western entrance of more ornamental character.

The nave of the cathedral is not used; the choir separated by a screen, and fitted up with modern seats, episcopal throne, and stalls for the dean and chapter. The north transept is quite separated, and occupied by vestry, &c.

At Ennis, the modern parish church occupies the site of the nave of the abbey church. The tower is central, and of oblong form, has some plain groining, and rises on four pointed arches, of which the

northern and southern are remarkably narrow and acute. There is no transept, but the aisles pass the tower. The choir and a chapel on the south of the nave are in ruins, but have good work. The choir is Irish First-Pointed, and has an eastern triplet of lancets under a pointed arch, with shafts divided according to the Irish fashion by numerous bands or joints. There are some enriched tombs of Third-Pointed work.

The ruined chapel on the south of the nave does not range with the tower, according to the general usage in England, when the latter is central. It has some windows of a character not uncommon in Ireland, having the lights foliated, but not the tracery.

In the county of Cork are two considerable ecclesiastical buildings, in a pretty complete state,—the cathedral church of Cloyne and the collegiate church of Youghall.

Cloyne cathedral is a very plain cruciform church, with aisles to the nave, but without a steeple. Though devoid of beauty, it is interesting, as one of the few Irish cathedrals which remain complete in their original state.[1] The arcades of the nave are very rude, the arches pointed, without moulding or chamfer, and the piers perfectly plain and without imposts. The windows are mostly lancets, single or double; but at the west end is a triplet. The east window is modern, and filled with mediocre stained glass. The west doorway is of late character, with foliage in the mouldings and shafts. The nave is left bare and open; the choir divided by a screen with an organ upon it, and fitted for service. There is a very fine round tower to the west of the church, which is surrounded by fine trees.

The collegiate church of Youghall is among the most considerable churches of Ireland. In general arrangement it resembles Cloyne cathedral, but is superior to it in some respects. The plan is cruciform; the nave has north and south aisles; the north transept is larger than the southern. On the north side, near the west wall of the transept, is a rude low tower, without buttresses, and of more military than ecclesiastical appearance.

The arcades of the nave exactly resemble those at Cloyne, and a similar arcade divides the north transept from a western aisle. An odd-shaped arch stretches diagonally across this aisle, from the wall to the pier of the nave, with no very graceful effect. The eastern bay of the south aisle expands into a gabled chapel. Many of the windows are triple lancets, some double, of rather plain character. The roofs are of cradle form, and seem to have been renovated. The chancel-arch is rather obtusely pointed, and has good mouldings and clustered shafts. The spacious and impressive choir was till lately in a ruinous state, and without a roof. We have pleasure in recording that it has lately been roofed in and completely repaired, and moreover restored to its original purpose. Its east window is large and grand, of six lights, subarcuated, with the Irish Flamboyant-looking tracery, and without foliation. The other windows are double, or triple, lancets.

[1] We believe that the only Irish cathedrals which remain in use, and retain their ancient character complete, are—Armagh, Cloyne, Dublin Christ Church and S. Patrick, Kilkenny, Killaloe, Leighlin, Limerick, and (partially only) Lismore.

There are three sedilia on the south side, and a fine Third-Pointed tomb, with crocketed ogee-canopy on the north. On the south of the chancel is a priest's door, in a shallow porch, containing an ogee-headed stoup. The chancel is supposed to be of the fourteenth century, and some repairs are said to have been done in 1468. The font is curious, of octagonal form, the lower part having ogee open arches on the alternate sides, so as to show the stem within. The pulpit is a fine Jacobean one, of wood. The pews still remain in the nave, but we believe that further improvements are contemplated. The churchyard is planted with fine trees, and presents a very picturesque appearance, bounded on one side by the old town walls, and stretching over very uneven ground.

Kinsale church has a nave and chancel, which formerly had aisles; a south transept and tower at the west end of the destroyed north aisle. It is much modernized, but some of the ancient features may still be seen. The windows follow the Irish type of lancets, to the number of three, four, or five, under a larger pointed arch; and in one case the shafts are banded. The tower arch may be First-Pointed; the tower very plain and fortress-like, with but few openings.

The city of Cork, though so ancient, contains scarcely any vestiges of old architecture. The only specimens we know are the steeple of the cathedral, and the small tower of the Red Abbey, scarcely seen amidst the houses which encircle it. The cathedral was rebuilt about 1730, in a most unsuitable Italian style; but the ancient steeple remains, which is very plain, without buttress, and somewhat tapering. Upon the tower is a spire with curved lines, whence arises rather a singular effect. The west doorway has fair mouldings, with shafts and foliage.

The county of Galway contains the fine collegiate church of S. Nicolas in Galway, which may justly rank amongst the grandest in Ireland. It is cruciform, with central tower, the nave having north and south aisles. It is more elaborate than Youghall, and is supposed to have been erected in 1320, which date may possibly be correct; but it is difficult to refer the Irish type of ecclesiastical architecture to the same standard as that of England. The windows are all of a kind of flowing Middle-Pointed, with rather a foreign character. The nave has three equal west gables, the central having a five-light window, the two lateral windows of four lights. The east window has five lights; the others are smaller, and none have foliation except one in the south transept: some have good jamb-mouldings, with many-jointed shafts, and one has an ogee-head, with finial. Most of the external hoods are upon corbels of well-sculptured foliage, and there is also foliage in the arch-mouldings externally.

The nave is wide and spacious, but without clerestory; its arcades have fine pointed arches on columns which are all circular, with capitals, except one on the south, which is clustered, of four shafts. But the effect of the nave is most miserably damaged by the modern walls which now close up the arches, an abomination perpetrated about the year 1836, when the church was repaired under the auspices of the Ecclesiastical Commissioners, and at which time also the chancel

was fitted with pews facing west. Previous to 1836, the church was in a state of great neglect and dilapidation; but though it is now rescued from ruin and decay, it is a matter of deep regret that the repairs should have been carried out with such entire disregard of ecclesiastical propriety.

The tower rises upon four large pointed arches, springing from imposts, and has some plain groining. Above the roof of the church the tower is chiefly of debased work, and has a short, slated spire. The transepts are large, especially the southern, which has on its east side a recessed chapel, containing a very fine tomb, enriched with niches and statues under a beautiful crocketed ogee canopy.

The porch is large, has good groining, and a doorway of unusual character, flanked by pinnacles, and with a third rising from the apex of the arch. The battlement throughout the church is of the Irish forked kind, and there is a curious corbel-table.

In Tipperary may be noticed the churches of Clonmel and Fethard. That of Clonmel has been much modernised, but in better style and feeling than usual in Ireland. It has a large nave, with north and south aisles and clerestory, a short chancel, and a tower on the south side of the latter. The tower is square below, and octagonal above. The arcades of the nave have large pointed arches, on circular columns. The new windows are of Middle-Pointed character.

Fethard church consists of a nave with north and south aisles, a ruined chancel and chapels on the south, and a western tower. The nave has exactly the same rude arcades as those at Cloyne and Youghall. Across the aisles plain round arches are thrown from the piers to the walls. The windows are mostly modern, but there are a few of Flamboyant character. The chancel-arch is pointed, with good mouldings and shafts, having capitals of foliage. The chancel and adjacent chapels seem to be wholly Irish Middle-Pointed. The tower is later, and greatly resembles that of Limerick Cathedral, with its forked battlements and turrets. The churchyard is a pretty spot, shaded by fine trees, and bounded by part of the ancient town wall. The town is remarkable for its old walls and gates remaining in good preservation, and has a castle and other mediæval buildings in ruin.

In the county of Waterford is the cathedral of Lismore, which is so extensively modernized as to deserve little notice, except for the extreme beauty of its situation on a woody eminence. It is a cruciform church, without aisles, and has at the west end a modern tower with slender spire, which, though faulty in details, has a good general effect. The walls are in great measure reconstructed in modern Gothic style, but the arches opening to the transepts appear First-Pointed; and in the south transept is a window of two lancets, with a circle above. There is a late Third-Pointed tomb, with much enrichment and sculpture. The choir is separated from the nave by an organ-screen, and fitted up for Divine service.

At Ardmore are several remains of small ancient ecclesiastical structures. Here is a remarkably fine round tower; also the ruins of a church, consisting only of nave and chancel, divided by a First-Pointed arch, but in its general character Romanesque, with round arched

windows and doors. The west end is covered with very remarkable sculpture, in which are rudely represented various Scriptural subjects, and some single figures within round arched niches.

The city of Waterford contains the remains of two small monastic churches, with low towers, much concealed behind houses, but no other antiquities, except portions of the old town walls, and one fine old tower near the river. The cathedral has been wholly rebuilt in the so-called Italian style.

With regard to Limerick cathedral, we may observe that the restoration which had begun when the former remarks were made, has been very successfully carried on, and is now nearly completed. The curious old church has been put into excellent repair; all the ugly partitions, galleries, and pews have been removed, and the choir fitted with suitable stalls. Moreover, there is a daily choral service.

In addition to the abbeys referred to in Vol. xx., we can mention the following as worthy of being explored: *Askeaton*, Co. Limerick, with beautiful cloister and other portions of First-Pointed work; *Athenry*, *Clare*, and *Kilconnell*, Co. Galway; *Muckross* and *Rattoo*, Co. Kerry; *Buttevant*, Co. Cork.

Of Round towers, and other ecclesiastical buildings peculiar to Ireland, we do not offer any remarks. They form a most curious and interesting subject for research, and have been treated of with great care and ability in Petrie's well-known work.

RINGING AND CHIMING BELLS.

To the Editor of the Ecclesiologist.

Dear Sir,—In reply to a correspondent in your last number, recommending a machine for ringing,—confounding, as many others have done, *ringing* with *chiming*,—I would request the favour of your reprinting an extract from what I published on that subject in the *Builder*, October 2, 1858:—

"Notwithstanding the daily marvels produced by science, I don't believe a peal of bells will ever be *raised*, *rung*, *changed*, and *ceased*, by any *machinery*. *Ringing* always implies that bells are swung; and it is only by that *swinging* that the grand, full tone of a bell can be brought out.

"Mr. Jones's machine may be very ingenious; but be that as it may, there has been in use at Ottery S. Mary, for many years, an arrangement of outside hammers, connected with wires, and cranks, and levers, and a barrel fitted with lifters, like a chime-barrel; and by turning a handle, a person very easily chimes all the bells.

"About forty years ago, I set up a contrivance at Bitton, with hammers striking *inside*, and levers, lines, and pulleys, all brought to a given point on the floor, where

> 'To call the folk to church in time,
> A little boy a heavy peal may chime.'

This arrangement is very simple, and not liable to get out of order, and has

been in constant use. All dependence on a set of ringers is got rid of, and soft and subdued harmony is produced. The arrangement in no way interferes with the swinging of the bells for ringing singly or in peal."

Now this contrivance of mine can only be recommended when a set of persons cannot be depended upon to attend *regularly* at every service. In such a case, chiming by machinery is to be preferred, because everything connected with the ministrations of our Church should be conducted *regularly* and *always the same*. Then one way, and then another, never pleases anybody; whereas regularity and order in time and manner do.

Any person who studies ringing scientifically, and understands the theory of changes, will at once see how ridiculous it is to talk of RINGING *by machinery*. You might as well expect an automaton to enunciate a problem in Euclid. No doubt sounds, even tunes, may be tamefully hammered out of bells by machinery; but that is a totally different thing from that full flow of almost living melody which, when they are rung by good ears and able hands, falls upon the ear, whilst they are swinging to and fro, and in that manner are made to fling out all the mellowness of their intonations.

Yours, &c.,
H. T. ELLACOMBE.

Clyst S. George,
Oct. 30, 1861.

S. ELIZABETH, BASLE.

WE have to acknowledge a courteous communication from Mr. Ferdinand Stadler, architect, of Zürich, who pleads, with reference to our criticism of his church at Lucerne, (in our number for August last, page 226), that the wood engravings in the *Christliches Kunstblatt*, upon which we grounded our observations, were "badly and faultily executed, giving a very imperfect idea of that building." Mr. Stadler favours us with a ground-plan and a west elevation of his church of S. Elizabeth at Basle, as giving "a better notion of his architectural conceptions." We proceed in compliance with his request to express our opinion upon this design.

The ground-plan shows a nave of four bays with two aisles; a tower at the west end, forming a porch, with an adjunct on each side, containing lower entrances to the aisles, and staircases leading to the galleries; and a choir of a single bay, ending in a five-sided apse, flanked by a staircase (on each side) also leading to the galleries. The whole church appears to be vaulted quadripartitely, and the galleries are subvaulted. The altar stands on the chord of the apse, with its steps (two in number) on its *east* side. The font stands in the middle of the otherwise empty choir. No other fittings or seats are indicated on the plan. The choir is raised on four steps above the level of the nave. We now turn to the west elevation; which is an ornate specimen of

German Middle-Pointed. The lowest stage shows a central doorway, deeply recessed, under a pedimental head. It is flanked with pinnacles and niches, and the tympanum of the pediment is decorated with superficial tracery of a geometrical character. The lower parts of the aisle-walls in this western façade are quite blank. The next stage shows a lofty four-light window, with shafted monials, and geometrical tracery—(in which there is a dash of Flamboyant), between two similar windows, each of two lights, the whole resting on a rather heavy projecting stringcourse, which embraces the buttresses, and is relieved by a coarse flower-moulding and some surface-arcading. Above this stage, there is an elaborate mask of the roof behind. Over a horizontal stringcourse there rise on each side a series of graduated open pedimented gables, with high pinnacles between. The tower occupies the middle; plain in its lower stage, pierced with a single lancet and a clock-face above; the spire which caps it being an elegant octagonal composition;—an open traceried octagon with an eight-sided open spire above it, terminating in a huge crocket.

We have pleasure in saying that the architectural style in this design seems to us far more pure than in the church at Lucerne. In the spire indeed, we see great merits, as a specimen of the favourite German open-work composition. The pierced work of the arcading which masks the roof is not, we know, without ancient precedent; but we do not much admire it. The buttresses seem to us to want projection and variety: and there is some want of purity in the details of the tracery. The west door also seems to us to be over elaborate in its decoration, considering its rather small scale. We are of course unable to speak of anything except the plan and the western façade. We confess to some fears that the west front is more elaborate than the rest of the design. It is far more ornate, and far more expensive, than the façade and tower of a modern English-Pointed church, of the same scale, would be. But the design as a whole certainly proves that some German architects of the day are beginning to master the principles of their national variety of the Pointed style.

FOREIGN GLEANINGS.

We have had occasion to mention the new French monthly periodical, *La Paroisse*, edited by the Abbé Xavier Barbier de Montault, which, under the designation of a "Revue liturgique, canonique, litéraire, et archéologique," seems intended to occupy a place in French religious literature somewhat resembling that of the *Literary Churchman* with us. With its extremely pronounced Ultramontanism we have, of course, not the least sympathy, but in matters of art and archæology, the editor, as might be assumed from his previous writings, is a firm supporter of the Gothic revival. We take advantage of the somewhat miscellaneous contents of this periodical to glean some ecclesiological

"ana," which will keep our readers *au fait* of French progress, observing that many of them are borrowed from the *Semaine Religieuse*.

The famous gold and jewelled chalice "of S. Remi," of the twelfth century, which after having been in use at Rheims Cathedral for 600 years, was placed in the department of medals, at Paris, in 1796, has, in the course of the present year, been restored to *Rheims Cathedral*. The Roman ritual will have been imposed on the diocese of Rouen in the course of October; while a strong protest has been fulminated from Rome against the use of stearine candles. In the restoration of the steeple of *S. Stephen's*, at *Vienna*, which has hitherto measured 425 local feet in height, 18 more feet are to be added, so as to elevate it above the altitude of Strasburg, of which the measurement is 437 feet. During the restoration of the interior of the Late-Pointed church of *S. Etienne du Mont, Paris*, a series of early mural paintings, "in the style of the school of Bruges, or of Albert Dürer," (which is not quite the same thing,) were discovered and renewed. They were found under thick coats of whitewash on the walls of a chapel to the left of the choir, near the jube. These are twelve in number, and have inscriptions in black letter at the foot of each, describing their subjects, which belong to the legendary history of the 10,000 crusaders at Mount Ararat.

We find various scattered details of that great and slowly-progressing restoration of *Notre Dame*, to which we first called attention some years before the downfall of the Orleans dynasty, and which, as we need hardly remind our readers, has, since the death of M. Lassus, been conducted on M. Viollet le Duc's sole responsibility. The external works of the north side and the apse are completed, and all which remains to be carried out is the façade of the south transept, including its rose-window, originally built by John de Chelles, in 1257. The roof of the cathedral is just covered and ventilated with small trefoiled dormers, while statues are being ranged round the base of the flèches of Notre Dame and the Ste. Chapelle. In the chapels on the north side, the mural paintings which have come to light are being restored. The new choir-stalls, and part of the woodwork, which is termed "magnificent," have been also placed at Notre Dame. There are 26 upper, and 20 lower stalls, we conclude on each side, designed by Du Goulon. They are terminated at each end by an archiepiscopal throne, surmounted by a canopy, enriched by groups of angels holding religious *instrumenta*. The reason why there have always been two thrones at Notre Dame may be difficult to explain. Perhaps it is a sacrifice to symmetry, similar to that of the laird who after hanging a thief on one side of his gate, hung another clansman on the other side to correspond. The recent custom has been for the Archbishop to sit in one, and to preach from the other. The back of the right hand throne represents the martyrdom of S. Denis and his companions, that of the left the miraculous cure of Childebert I., by the intercession of S. Germain of Paris, in 557. These panels are designed by A. F. Varze, and J. Du Goulon. The backs of the stalls are adorned with bas-reliefs, representing the life of the Blessed Virgin and other subjects, and the stalls are divided by elbows, with arabesques, enriched with emblems

of the Passion. The carvers are Du Goulon, and others. The eight large pictures, which hung over the old stalls, are not to be replaced. The large eagle, designed by Percier and Fontaine, which Napoleon gave to the cathedral, will again be brought into use.

We have reproduced these descriptions, which seem definite on these statements, from the Journal as we find it. But the statement respecting the two thrones is clearly inconsistent with a protest of the Abbé de Courcy, borrowed by the *Paroisse* from the *Monde*, dated in June, who is angry at the substitution of one throne at the west end of the choir for the two side thrones placed as we have described. Perhaps M. Viollet Le Duc thought better of the innovation after having committed himself to it. The Abbé de Courcy, likewise, protests at the two similar ambones of wood which are to be placed at the entrance of the choir facing west. Being a very precise liturgist, he not only objects to the similarity of their design, but to the obligation which they involve of the Prophecy, Epistle, and Gospel being all read westward. He states the curious fact that, by the ceremonials of Paris and Sens, the deacon used to read the Gospel in the southern ambo so as to be able more easily to turn to the north.

A large church, to be dedicated in honour of *S. Bernard*, seems to have been built, but not completed, in *La Chapelle*, one of the new districts of Paris. The style is "at once that of the end of the fifteenth and commencement of the sixteenth century." Whether this singularly lucid description implies that it is Late Gothic or Renaissance we are of course unable to say. A porch at the principal façade and the organ-loft are laboured. M. Pascal has carved a Via Crucis on the pillars, and there are mural paintings in the Lady Chapel.

Another new church, to be dedicated as *Notre Dame de la Croix*, is to be built at *Menilmontant*, a district in the northern portion of Paris, by M. Heret, "architecte de la ville." The *Paroisse* is very indignant at the restorers of *Lyons* cathedral, who have, according to its writer, denaturalised that semi-southern church by covering it with a high-pitched roof, which he asserts it was never intended to possess.

The *Revue de l'Art Chretien* for September records, from a local paper, an interesting discovery which has just been made in the magnificent church of *S. Quentin*, in a chapel of the twelfth century, underneath a painting in distemper. The elevation of a large rose window was found incised in the wall. This design, which bears a striking resemblance to the large west window of Chartres, is composed of a central dodecafoil, from which radiate twelve pilastral shafts, with large capitals connected by semicircular arcuations, the spandrils being pierced with twelve octofoils. The style resembles that of the north aisle of the second transept, and it is supposed that this design reveals the original window of that portion of the church previous to the rebuilding of its upper story in the sixteenth century. The chapel in which it was found stands hard by, and was without doubt the office during the works. We may observe for our own part upon the value of this drawing as throwing light upon the methods of procedure in days when paper was not comeatable as at present.

M. Reichensperger has called our attention to the projected destruction

of the most interesting Hospital of S. John, at *Bruges*, and invited us (to which we most heartily respond) in joining our voice to his in a protest against so unnecessary and so destructive an act of Vandalism.

In treating of foreign ecclesiology, it would be unpardonable not to leave on record our sincere regrets at the decease of M. Zwirner. Whatever differences of opinion may exist as to certain details of his great work, all must combine in admiration at, and gratitude for, the unwearied industry and ever ready practical talent which has enabled him so surely, and yet not slowly, to bring that vast undertaking to a condition so near completion. It is more to M. Zwirner's credit that he should have been so successful, as he was not brought up in the Gothic school, but in that of Schink and the Berlin Academy.

COLOGNE CATHEDRAL.

Several of the later reports by the architect on the progress of this building have not appeared in the *Ecclesiologist;* partly because the small amount of new matter in them would hardly have repaid the labour of translating; partly because we were able last year to give an account of the state of the works from the pen of a distinguished member of our own committee. But the decease of Herr Zwirner in September, renders his last report peculiarly interesting: we therefore translate the whole of it. His illness prevented him from attending the anniversary meeting of the *Central-Dombau-Verein*, and reading it before the assembly.

"The Architect's Forty-seventh Report respecting the progress of the Works at Cologne Cathedral.

"Since the recommencement of the works for the completion of our Cathedral, by the solemn act of laying the foundation-stone, on the 4th of September, 1842, when also the *Central-Dombau-Verein* came into existence, you, honoured Members of the Association, have appeared here annually, in order to make known your continued sympathy with the hallowed work, to convince yourselves respecting the grand results of your exertions, and, on the other hand, to observe the progress of the building amid such laborious industry,—a progress which, in the short period of a year, can only appear very slight in comparison with the gigantic extent of the structure. But it has always been commensurate with the plan of operations, and, with a constant advance, has developed itself into the great Whole, which stands before your eyes, of which a detailed outline was presented to you in the last Report, of the 4th of January, 1861.

"A very short interval of time has since elapsed, and the results of last year's operations now appear unusually great. In April twelvemonth we set about the erection of the iron framework of the roof, together with the central steeple which belongs to it, and as early as the 15th of October last, being the birthday of the late King, this vast iron structure was finished, and crowned with the golden morning-star. The interest which the members of the Association felt in the erection of the roof was so great, that they wished the covering-in with metal to be undertaken in the same year; and since this costly process had, on account of our limited funds, been deferred in the plan of expenditure to the year 1861, special contributions were gathered for the

roofing of the Cathedral. Accordingly, the upper portion of the steeple-roof was covered-in during the latter part of the autumn, until the cold, unfavourable weather bade us pause in this difficult work. The long-continued and severe winter, and the coldness of the spring months, which were attended by nightly frosts, impeded the recommencement of these works in metal; while, for constructive reasons, they could only be carried on at a moderate pace. The roofing-in of the nave and transepts with lead could not be begun till after Easter, and yet the greater part of the nave is already covered in with that material. Within a few months, then, the whole cathedral will enjoy the lasting protection of a strong and solid roof, along the ridge of which an elegantly pierced crest will stretch, ascending, as it were, into the blue heaven, while the sunbeams play on its gilded fleurs-de-lys, and thus crowning the lofty House of GOD with a majestic diadem. From the crossing of the roofs there springs, as an organic offshoot, the slender spirelet, terminating, at the height of 360 feet from the ground, in the golden star of the three Wise Men, whose reliques, as is well known, have rested here since the year 1162. The spire is already covered in with metal, and the architectural ornaments, with the elegant gables and pinnacles, are now being fixed on, and will give the whole a form of appropriate style and an harmonious relation to the rest of the building.

"This rapid advance above the laboriously-erected stone structure could however only be effected at a large pecuniary expense, while from constructional conditions the work in stone, namely the erection of the external structural system of upright and arched buttresses, could not be intermitted.

"It has been already shown in the preceding Report how important this construction appears to be, in order to bring the high and slender masses of stone into solid coherence, and to insure their stability. Our utmost exertions must be applied to this object, even during the current year. On the south side of the nave ten arched buttresses have been already turned: the same number will be completed on the north side in the present year: and then in the next year, under the finished roof, the arching-in of the nave with the bold vaulting-ribs can go on. This important terminal construction will require great care, and all preliminary conditions for its success must be fulfilled beforehand.

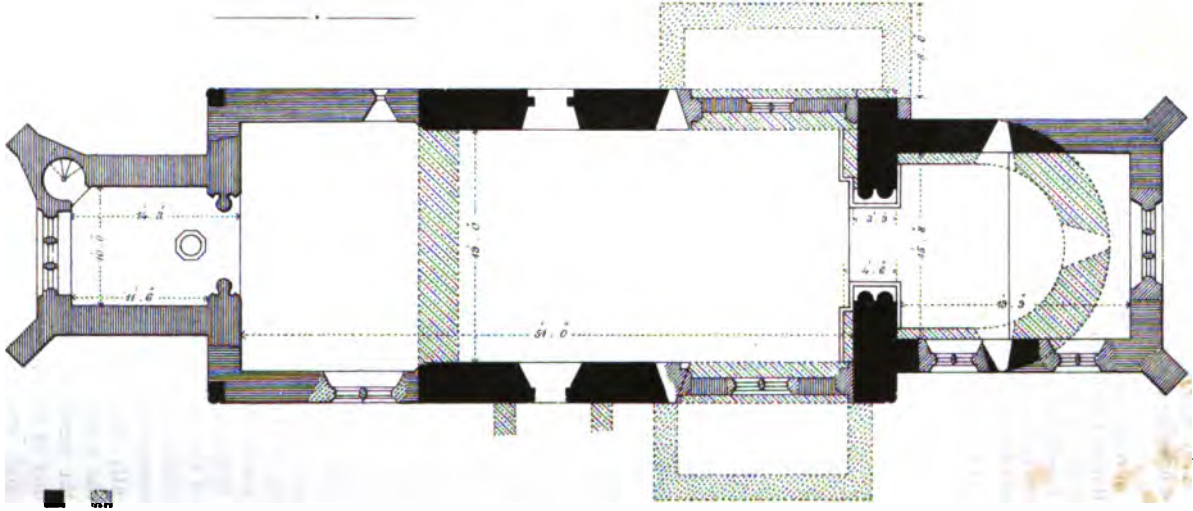
"In the past year, 1860, there were expended on the cathedral works, inclusive of the iron structure of the roof and steeple, 119,513 thalers, 18 silbergroschen; and the plan of operations for 1861, approved by royal authority, was necessarily fixed at 120,000 thalers, in order to effect such an advancement of the building as its condition demands.

"Of the extraordinary collections for the roofing-in of the Cathedral, with its central spire, which, inclusive of the contribution of 15,000 thalers from the corporation (*Stadtgemeinde*) of this city, amounted on the whole to about 26,000 thalers, a considerable part was spent last year, and the remainder has already been spent in this. The roofings must be connected and completed; also the stonework requires to be forwarded actively, consequently large supplies are wanted, and therefore there is a very special claim upon the activity of the Association for this year.

"Accordingly, I entreat you, honoured members of the Association, with all confidence, that you will exert a most active sympathy in behalf of the exigencies of the works, which in this year are exceptionally pressing; and to the honoured Council of the Central Association in particular I present the urgent petition that they will summon meetings of the Association for this purpose as early as possible, and set them to work; because pecuniary means are already very urgently needed.

"Never, during the period of almost nineteen years for which the works have been going on, has the necessity for hastening them been so great as now, because the bold masses of stone are raised to a great height, but are

GROUND PLAN. S. EDMUND'S CHURCH, HAUXTON, CAMBRIDGE.



Norman
First Pointed
Middle Pointed
Third Pointed

W.M.F

J. R. Jobbins

still destitute of the necessary connection with one another: the feeling of security is consequently shaken in me, and cannot be restored until the system of contrivances for insuring the stability of the building has been thoroughly carried out.

"The estimate of costs has hitherto been found adequate. But, according to the nature of things, for the completion of important constructional systems greater sums are required for a time than in the ordinary course of building operations. I only discharge my duty in bringing the necessity of the case strongly before you, and trust to the honest endeavours of all friends of the Cathedral-works for the successful completion of the noble House of GOD.

"*Cologne, May*, 14, 1861. (Signed) ZWIRNER,
"Cathedral Architect, &c."

AN ACCOUNT OF S. EDMUND'S CHURCH, HAUXTON, NEAR CAMBRIDGE.

From a Lecture read before the Cambridge Architectural Society. By W. M. FAWCETT, B.A., Architect, Cambridge.

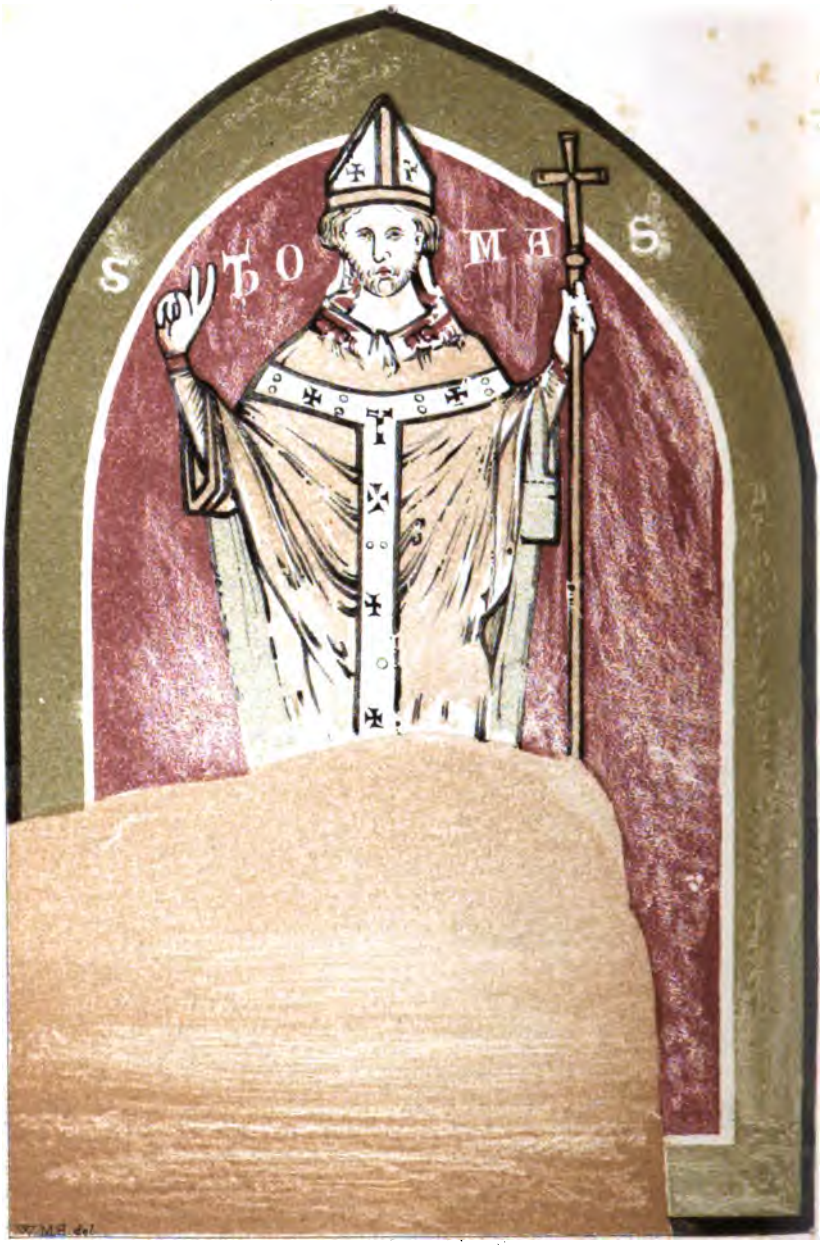
THE fact of a church having been repeatedly altered during mediæval times is so common as to need no comment, but in offering you an account of S. Edmund's Church, Hauxton, which I gave to the Cambridge Architectural Society, I think you will find the various changes to which it was subjected of sufficient interest to claim a place in the pages of the *Ecclesiologist*. The church is one of considerable interest, and as I have had the nave under my care for restoration, I have of course had facilities for tracing its successive alterations. The accompanying plan is shaded according to the dates of the respective portions; the dotted parts of each signifying that they do not exist now, or, where bounded by a firm line, have only the base remaining.

Of the early history of the parish, Bentham, in his "History of the Convent of Ely," tells us that the manor of Hauxton-cum-Newton was obtained by Brithnoth, the first Abbot, during the reign of King Edgar, as part of the endowment of the convent. There are no remains of any church of this date. If there was a church, which is very probable, it would most likely be of timber, and so entirely superseded when a stone one was built. The only relic of an earlier stone church is half of a semicircular window-head used as the jamb of the south Norman window of the nave, and this may have been a broken or spoilt stone for the present church. We next find that Bishop Harvey, the first Bishop, consecrated in 1109, assigned the manor to the monks. At this time, apparently, the oldest portions of the present church were commenced, for the work is Early Norman, and nothing could be more natural than for the newly endowed monks to send labourers over to till the ground, and at the same time provide for their spiritual necessities. This church consisted simply of a small nave and apsidal chancel, and probably a south porch. The chancel arch is the principal feature remaining. It is very massive, being 4 ft. 9 in. in thickness, supported on two engaged columns on either side with rather clumsy

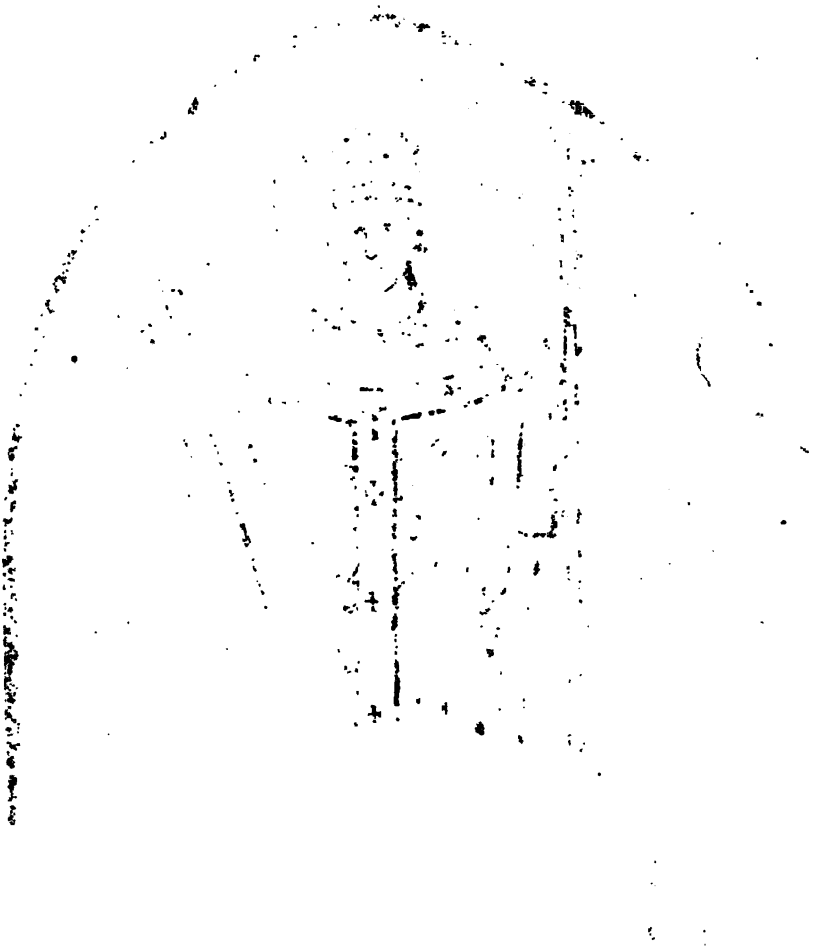
cushion caps, the abacus of which is continued along the wall. There are two orders to the arch on the west side, but only one on the east. The outer order is of Clunch, the inner of Barnack stone. The span of the arch is nine feet, and it rises about six inches above the semicircle, stilted by a continuation of the curve, not by the curve produced in vertical lines; (the effect of this is very good, and I have heard several, who have not noticed the reason, remark how well the arch springs from its shafts;) the angles have all a simple and bold bowtell moulding. Of the apse the only architectural features remaining are two windows north and south, fourteen inches wide and two feet high; the western portions of the wall remain, and the foundations of the eastern part were found when the floor was relaid last year. In the nave there are two Norman windows six inches wide and two feet high; the south one has the star moulding worked about the face of the head, and one of the stones forming the jamb is worked to form half a semicircular head as mentioned above—this cannot now be seen, as it is unfortunately plastered over again; the north window is the same size, but quite plain. The south doorway is semicircular headed, with a tympanum, the lintel of which is cut with the star moulding of slightly more elaborate character than that of the window. There is a shaft to each jamb, cushion capped, with star and other mouldings worked on the flat portions.

There is some doubt as to the porch. Boissier, who wrote in 1827, says "the porch is Norman;" but the present vicar, who came in 1832, says that then the foundations were of brick, and the rest of timber without any architectural character, and it was removed soon after, as it was falling down. Parker, in his "Ecclesiastical Topography," says: "There was formerly a shallow Norman porch to the south doorway, the outline of which may still be traced on the walls." Boissier is probably his authority for its being Norman, and the "shallow" I suspect is merely a conjecture. The north doorway is quite plain, and has been reset at a later period, most of the old stone being used again, and deficiencies made up with clunch; the angles of the nave have the bowtell moulding. Thus with the exception of the western façade and the belfry we have very clear evidence of what this little church was. I should only add that the windows in the chancel, and the chancel arch, have a more ancient appearance than the south doorway and nave windows. Mr. F. A. Paley, who examined the church with me, was very much struck with the apparent extreme antiquity of these windows, which were only brought to light last year. So possibly this portion of the church was executed before Bishop Harvey's time: but I think it more probable that it was the portion of the church built first about his time, copying the style of work just completed at Ely by Abbot Simeon, and that as the work progressed they introduced the later surface decoration.

We now pass over to the time of Bishop Northwold, who was consecrated A.D. 1229. He attached the Rectory of Hauxton to the office of Camerarius, or chamberlain of the convent, and this seems to have been the signal for considerable alterations. Firstly, the apse was pulled down, and the chancel lengthened and finished square with



Day & Son, Lith.to the Queen.



a triplet east window. The new walls were not built so thick as the old ones, and so to make them fit, the old ones appear to have been thinned on the inside for the short piece where they were rectilinear, and the lower portion was left the old thickness and now forms a stone seat along the sides. At this time it was becoming customary to increase the number of altars in churches, and accordingly it was determined to erect two new ones here, north and south of the chancel arch. But a difficulty presented itself. The width from the outer order of the jamb to the wall on each side is only 4 ft., hardly sufficient for an altar; so to gain a little room, they cut away the whole of this order from the base to the springing of the arch, and thus gained about a foot for each altar. They supported the overhanging wall by a small arch over each altar, corbelled out from the wall, and thus formed very beautiful altar-pieces. On the north side this arch retains its mouldings in a broken state: on the south all are gone, a squint was cut completely through the wall at some recent date, and all else was built up; but on examining a portion of this squint to find its original form, the arch was discovered, with the beautiful fresco of S. Thomas of Canterbury at the back, and on the reveals some very good First-Pointed scrollwork in red on a white ground. There were also some loose stones with scroll work on found in the debris. As I have made a drawing of the fresco of S. Thomas, I need not enter into any further description of it, saving that the colour is very tender, and though it will bear touching without coming off, it will not bear the slightest friction. I shall be glad if any of your readers who have had experience in these matters can tell me how it may be securely fixed, for it is too tender to bear any solution. I have recommended that a glass frame should be fixed in front of the recess, but it will be all the better in addition to have the painting itself secured if possible. It is well known how rare such frescoes of this date are in England, and of S. Thomas of any date: so as this has been most singularly preserved, I should like to render it quite safe.

Besides these alterations the church was lengthened a full bay, and here again they built with a thinner wall than their predecessors, but the operation of reducing the whole wall was tedious and probably not safe, so they contented themselves with making a small splay at the junction. The north lancet still remains, but the south window is a recent one, designed by a village carpenter some twenty years ago. I should have mentioned that the Norman walls were of pebble with Barnack stone dressings; the First-Pointed walls are of clunch and they seem to have thought Barnack stone, especially when worked, much too good to throw away, for they carefully removed the bowtelled angles to the new position; so when the church was all plastered over they gave the impression that the whole of these walls were Norman, and rendered the internal splay rather puzzling, for the First-Pointed light was built up and plastered over both inside and out. The bowl of the font is probably of this date. It consists simply of the frustrum of an octagonal pyramid with the base upwards, and hollowed out for the basin; it has no moulding or carving, and is now on a modern base.

We have thus a tolerable impression of what this second state of

the church was. In the interior we have the simple nave and chancel, with the high altar and the two side ones—the south to S. Thomas, and the north probably to S. Edmund, the patron saint of the church. Of this second western façade we have no remains excepting the bowtelled angles taken from the Norman work.

The church remained in this state until the middle of the fourteenth century, when alterations were again taken in hand. At this time Alan de Walsingham was working at the cathedral at Ely. I do not know that he was ever camerarius of the convent and so rector of Hauxton, but whether or not, he imbued the rector with some of his architectural spirit, and he set to work upon the church. He was tired of triplet east windows, and liked the new and more varied forms of traceried ones, and so designed a three-light east window; and besides this, put two large two-light windows on the south side of the chancel. The westernmost of these was a "low-side" window, and fitted with doors below a transom; the eastern was glazed throughout, and had no transom. Their tracery was the ordinary type of ogee-headed lights under a square head. It is probable too, that the roof of the chancel is of this date. But he wanted to make arrangements for more altars, and as there was evidently no room for more in the present church, he threw out two chapels, one to the north, and the other to the south, the foundations of which may still be traced below the surface, and the arches into the nave, with their columns, caps, and bases are still to be seen. The north chapel projected farther east than the south one, and abutted against the chancel wall, and thus the bowtell of that angle has disappeared; but from this we are enabled to judge of the roof, whether it was formed by a north gable, or by leaning to the nave walls, for the small piece abutting against the chancel to the depth of the surface of the nave wall, remained leaning against the chancel wall; so it is evident that the north roof was a lean-to, for if it had been a gable that small piece would have inclined in the other direction; and as the north is thus shown satisfactorily to have been a lean-to, and the plan of the south is very similar, we may reasonably suppose it to have been the same. This seems to have been the amount of alteration carried on at this time. The church has now the high altar and four side altars. The nave, with the exception of the west window, of which we have no trace, has still only its Norman windows, and two narrow First-Pointed ones, and is therefore rather dark, whilst the chancel has an abundance of light.

Nothing further seems to have been done until the middle of the fifteenth century, when repairs again became necessary. The present simple and beautiful nave roof was then put on: it consists merely of the rafters tied by a collar, and pendant posts, the angles being filled with solid braces. The collar has a small battlemented moulding on the upper edge, and in front of the wall plate a small coved cornice was formed, finished with the Tudor flower as a cresting on the upper edge: only a few broken portions of this remain. They put up too, at this time, a rood loft, ruthlessly building up the arch under which S. Thomas was and carrying the wood work in front of him. On the south side they cut away all the mouldings of the arch, and left the

upper portion of the outer order of the main wall supported only by corbelling, and under this the loft formed a coved cornice. On the north side they did not cut away the mouldings of the arch, and they remain still, though much broken. A lofty rood was placed in the centre, as is evidenced by the keystone of the outer order of the chancel arch being cut to receive it, and two brackets were inserted in the stringcourse north and south of the east window, probably for images.

The present pulpit and seats are of this date. The pulpit is hexagonal, and stands on a small central shaft connected with the body of the pulpit by coving. The diameter of the pulpit is only 2 ft. 2 in. The seats have square panelled ends, with small buttresses worked in the solid. Besides these the tower was a principal part of the work done. It is remarkably plain, built of pebbles, with angle buttresses, and battlemented parapet; the staircase being at the north-west corner. It is rendered plainer at present by the loss of the tracery from the belfry windows, and the broken jambs of these, and the small lights below to the ringing loft, being repaired in very rude brickwork. The erection of this tower effectually obliterated every trace of what the west façade had been both in the First and Middle-Pointed times, for the tower arch is very lofty, and the junction to the old work could plainly be seen when the plaster was off very near the angles of the nave. Some time after this, probably at the beginning of the sixteenth century, the chapels were pulled down, and the arches built up. On the north side the Middle-Pointed piscina was inserted, and an original window then put in remains, but on the south a more recent one has been inserted.

This then was probably the state of the church at the time of the Reformation, still having the rood, and several pictures. That of S. Thomas, being walled up, escaped the vengeance of Henry VIII., when he ordered all the images and pictures of that saint to be destroyed. What pictures there were, and the rood, remained until 1643, for in Carter's History of the County of Cambridge, he gives extracts from the famous, or rather infamous, Will Dowsing's Journal, and for Hauxton is recorded,—"March 13, 1643. We destroyed a crucifix, three popish pictures, an inscription on brass, and ordered the steps to be levelled. W. Reynolds, Robt. Bryant, churchwardens. Thos. Stedman, constable. Freeholders—Thos. Ward, Cambridge; Wm. Ruttham, Sawston." So here we have the fate of several frescoes, a fate S. Thomas would most certainly have shared had he not been walled up, and kept from harm's way. The stone in which the inscription on brass was, which probably gave offence by the customary prayer "Of your charity pray for the soul of," or "cujus anime propicietur Deus," still remains in the church, and has the matrix of a small figure of a priest with inscription below.

After the church had thus been desecrated and despoiled of its choicest treasures, there seems to have been some one connected with the place who was unwilling that it should be left in this miserable condition, for from the inscription on the bells, we find they were of a date soon after this. There are three of them, each having on "Miles Graye made mee 1666." And as bells are expensive things, we may

reasonably conjecture that there were some endeavouring to atone for the spoliation that had taken place. The roodscreen too was most probably of this date, for it was undoubtedly work of the seventeenth century, of very meagre Gothic; it was set quite at the back of the loft. The alterations after this were a sounding-board to the pulpit, and a reading-desk some time during the eighteenth century, but with no character to make them worth preserving even on paper: and at the same time apparently some high pews were erected, and the squint before-mentioned was also cut through the wall on the south of the chancel arch. The Norman and First-Pointed windows, and the lower half of the Third-Pointed window, in the wall under the arch to the north chapel have all been built up; a square sash window was inserted for the east window, and the whole church, with the exception of the tower, roughcast on the outside. Many remember some of these windows, with their shutters still attached, and there is no appearance of their having ever held glass. Some further miserable seats have been put in and the two windows on the south side designed for "Perpendicular," and executed by the native talent of the village. The west window has been creditably restored. This, with sundry little things done in the style that is customary when village carpenters of the last and this century were left to themselves, brings the church down to the condition it was in when first I saw it, excepting that many of these things, not being done in the substantial style of the Middle Ages, had already fallen into a very dilapidated condition.

Such then was the state of the church when the Dean and Chapter of Ely, who have the care of the chancel, made arrangements with the lessee of their tithes in the parish to put it into a thorough state of repair. They re-tiled the roof, made good what faulty timber they found, and re-plastered the underside: they replaced the south windows which were of clunch and unsound, with new facsimiles, excepting that they made them both alike, giving both the transom, and putting stone in the lower part, as they came down very low. The Norman windows which they found on taking off the plaster, they opened out, and put in a new east window, designed from fragments of the old one, which they found in the wall. The whole of the walling was made thoroughly sound and plastered again, showing the quoins. The floor was also made good, the sanctuary being laid with Minton's tiles, the rest of the chancel with York flagging. During the progress of these works, they found the remains of the original triplet east window, but not until they had partially worked the present one; and whilst digging about the floor, they came upon the foundation of the apse.

It now only remains for me to explain what has been done this year to the rest of the church, which I will endeavour to do as concisely as possible. The vicar having resolved to spend about £250, which he had collected with considerable labour, called me in to advise as to what should be done. On examination, I found the lead on the tower roof required entirely replacing: two elder bushes were growing through it, having their roots partly in the mortar of the walls, and partly in an accumulation of decayed leaves; the timber of the roof too was in some parts very unsound, and had to be replaced. The roof of the

nave has been stripped and re-tiled, and all the unsound wood replaced with new, and the whole thoroughly cleaned. The roughcast plaster has all been stripped from the outside, and the original surface shown, and made good where it was in bad condition. The plaster from the inside was also taken off, and then the two Norman windows, and the First-Pointed window could be plainly seen on both sides. The pebble wall on the inside was so good, that I was very desirous not to re-plaster it, but it was thought that the church would not look sufficiently comfortable for the rustics of Hauxton if it were left so. The windows were of course opened out. All the dressed stonework, which rejoiced in successive coats of whitewash, has been cleaned, and the original surface of the stone shown. It was whilst examining the squint, which had part of an old moulding on one side, that the workmen found some colour about a foot below the surface of the wall. They pulled down what was evidently rubbish put in, and found a similar sized arch to the one on the north side, with all the mouldings gone, and with the fresco of S. Thomas on the back. The reveals of the jamb and arch have scrollwork of the same date in red ochre on a white ground, and two or three pieces of moulded and coloured stone were found built into the wall. The whole of the floor has been taken up, and made good with a bed of concrete, and laid with Staffordshire tiles. The pulpit and seats have had the paint taken off and been thoroughly repaired, and several new seats have been added. The rood-loft, which was only a rough beam with the platform across the arch, and which was a perfect deformity in the state it was, has been removed, with the exception of a piece of it on the south side, where the difference in the thickness of the upper and lower part of the wall was finished off with the coving of the loft. This, together with the vous-soir, which is cut in the arch, will serve historically to show that there was both loft and rood. The screen, which I mentioned above, as of very poor work, has also been removed, for it was so thickly painted, and in such poor condition, that it would cost far more than it was worth to make it fit to be seen, but I hope that something may be erected in its place to separate the chancel from the nave. Some portions of coffin-lids were found, which have been re-worked in the pavement. A great deal remains to be done now that small sum has been spent; the very poor windows on the south side are not fit to remain. The doorways are both in a wretched condition. The old reading-desk still remains. The windows to the tower are still denuded of their tracery, and the bells want the bell-hanger to set them in working order, and many other things could be enumerated, which the church requires to make it what it should be. It is melancholy to reflect on the former state of a church like this, and look now on what it is: it seems as if the so-called "simplicity of the Church of England" meant nothing else but dilapidation and ruin; but it is to be hoped that the labours of the vicar in obtaining funds may not be in vain, and that, as in the olden times, the work now done and the money now spent may be the means of obtaining more money to carry on the work, till the building may be one which can be looked upon as a credit to our Church, and not a disgrace to her.

TUAM CATHEDRAL.

THE cathedral movement has taken root in Ireland. Our readers must be familiar with the new cathedral at Kilmore, and the restorations in progress at S. Patrick's, Dublin, (though, we regret to say, without good professional advice,) at the cost of Mr. Guinness; and at Limerick under Mr. Slater's care. A scheme for a new cathedral at Belfast, for the diocese of Connor, has been brought before the public, by the Bishop of Down, Connor, and Dromore, as a memorial to Jeremy Taylor, and now in the far west in the county of Galway the restoration or rather rebuilding of the once metropolitical and still cathedral church of Tuam has been undertaken in a manner which deserves special and laudatory mention.

The oldest cathedral of Tuam (S. Mary,) of which we have any architectural record, was one of the small pre-English churches of Ireland, composed of a nave and square chancel built in 1130, and having a peculiarly rich Romanesque chancel arch, similar to the architecture of Cormac's chapel at Cashel, and probably erected, as Dr. Petrie conjectures, by Turlough O'Conor, the last but one of the native kings of Ireland. The nave of this church has been long destroyed; the chancel some fifteen feet square only existing in a mutilated state. With most perverse ingenuity a conventicle-like oblong structure was stuck on to the east of this, the chancel arch being converted into a portal, the chancel into a porch, and an inner door cut through the eastern triplet. This hideous building was the titular cathedral but really Anglican parish church of Tuam.

However, the Anglican population of the city has grown in ten years from 310 to 640, and the Vicar and Provost of Tuam, the Rev. C. Seymour, who has already introduced choral service and the observance of the holy-days, was alike anxious to promote more church room, and to provide Tuam with a worthy cathedral. He has accordingly placed the matter in the hands of Sir Thomas Deane who has, we are glad to say without sacrificing the old chancel, produced the plans of a church of real cathedral character and considerable dimensions at a computed cost of £9,000, while funds enough are promised to render the commencement of the building a matter of proximate accomplishment. Both the Primate and the Diocesan approve and contribute to it. We are glad to hear that the Ecclesiastical Commissioners are not likely to be troublesome. No doubt the gallant battle which the Bishop of Kilmore fought with them has smoothed the way for future enterprises.

The difficult problem was of course what to do with the venerable remnant of the old structure so strangely travestied. Sir Thomas Deane has adopted the most natural and straightforward course; he restores it as the sanctuary of the new cathedral, replacing the altar in its old locality, and constructs his choir to the westward. In ordinary cases the disparity of height which will thereby be created between the choir and the sanctuary would have been objectionable, but

in this case there is an ample reason why,—while internally the old arch will form a most reverent septum between the holier and holiest portions of the building. The remaining plan consists of a choir without aisles, transepts, centrical steeple, and clerestoried nave and aisles of five bays, the length of the new portion being 135 ft., with a breadth of 73 ft. at the transepts, which with the addition of the sanctuary will raise the whole measurements to a length of upwards of 150 ft.

The style selected is Irish First-Pointed, chiefly characterized by the stepped and machicolated parapet of the nave and choir, and by the forked pinnacles of the tower. The broad west door is surmounted by an arcade of seven equal trefoil-headed lights, over which again partly in the gable stands a large window of seven lights, evidently designed from the Sisters of York, with the exception that the three side lights pyramidize up to the central one. Above is a vesica to give air to the roof. The pillars are octagonal, the clerestory foliated circles designed on the motif of that of Kilkenny cathedral; the aisles, being kept low as in Mr. Butterfield's churches, affording room for a lofty clerestory space. The aisle windows are coupled lancets. Each transept presents one pyramidizing window of five lancets in the same type as the seven-light western window at the west end. We should recommend in preference discontinuous triplets. In the gables are octofoil circles, and to the north transept at all events is a pedimented end door, relieved with arcading on the wall on either side. The choir is lighted by four lancets on the north, the vestries and organ chamber taking the place of the two most westernly windows on the south side. The tower, which has a coupled light with louvre boards in each face, is capped with a solid octagonal spire of an early and massive type; the lantern piers are so managed as not to intercept light. Over the ancient sanctuary arch the internal perspective represents a triforial arcade of six trefoil-headed arches on circular shafts, with a trefoil pierced in each bay of the external wall. An unfoliated mural arcading corresponds externally with the ridge of the sanctuary roof abutting against the central shaft. Above this quasi-triforium a pyramidising window of six lancets is shown, which hardly corresponds in the internal and external sketches, and of which we should advise the revision. We believe it is intended to hold some painted glass, given to the present church by Archbishop Lord Decies, in the early part of the century. The stepped battlement is returned round the east end under this window. If there is not precedent for the treatment we cannot commend it.

The roof as shown in the plan is a simple four-celled groin of wood, but the internal perspective of the choir shows a four-sided waggon roof. In either case we rejoice that it is not to be a mere open one. The ritual fittings are correct, comprising eleven stalls, two returned, on each side, subsellæ, the throne to the east of the south range, and the pulpit against the north-east lantern pier. The nave will of course be filled with seats. We trust to be able from time to time to notice this most interesting undertaking. In the meanwhile we wish it all success.

LICHFIELD CATHEDRAL.

The restoration of Lichfield Cathedral, to which we have so often alluded, has reached so nearly completion, that the cathedral was solemnly re-opened on the 22nd of October, with services in which choirs of the diocese, to the number of 978 voices, were gathered together, and worshippers to the number of we do not know how many thousands; the service in the morning being composed of Matins and Holy Communion: the diocesan himself being the celebrant, assisted not only by the Chapter, but by the Bishops of S. David's and Oxford, and Bishop Spencer, and the communicants numbering hundreds, while the sermon by the Bishop of Oxford was postponed till evensong. The engravings which we published in our number for December, 1859, will give our readers a general idea of the work, of which so much has been accomplished, although the reredos and the choir parcloses have yet to be provided. Still, those illustrations produced for general circulation hardly do justice to the work in the form in which it has been actually carried out. In the illustration the specialty of the screen, that of its being entirely a metallic work, is hardly apparent. The difficulties accompanying its execution were not slight, for Mr. Scott and Mr. Skidmore, between whom the credit of it must rest, had to avoid the contrary errors of translating a wooden design into another material, and of producing a work which was too flimsy for its situation. The former risk might, from the illustration, be supposed to have been the more imminent, but in this respect that illustration does not do justice to the actual work. Of course in a cathedral screen greater massiveness is allowable than in a piece of metal-work for a smaller building. But the way in which the two metals—the bright shining brass, and the iron, utilized as a material for applied colour—are interchanged keeps up the balance of lightness and solidity, the more bulky material being likewise that one which glistens, and the thinner iron the one upon which the coloration relies for its repose. In our notice of the low screen at S. James the Less, Garden Street, in our last number, we objected to this combination of iron and brass. Here we approve of it, but we are not guilty of any inconsistency. In the former work there was hardly room for the experiment. Here the extent both of the screen, and of the building to which it gives scale, required the expedient. In the capitals of the shafts, Mr. Skidmore has, as it were, put to the proof his theory that hammered models in metal give the best idea of early foliage. Without entering into the value of the idea, we may honestly praise its results at Lichfield. The introduction too of naturalistic imitations of fruits and flowers, including some in ivory and cornelian, has been carried out with judicious moderation, and we were specially pleased with the passion-flower, skirting the pediment with something of the effect of the ball-flowers of a stone moulding. The fluttering wings of the angels will, we are glad to believe, be drooped. As they are, they break the symmetry of the design, and raise a feeling of unrest where repose is wanted.

The engraving will give a general idea of the stalls, but we observe with pleasure that the juncture of the side stalls with the returned seats of the dean and precentor is rather more artfully managed than the illustration indicates; and the details of the stall-ends have been carefully studied. There are no particular seats for the residentiaries, who occupy their prebendal stalls. The throne in itself is a very elaborate production, but, pending the completion of the grills, it is impossible to judge of its effect in connection with the stall-work. The impossibility, owing to the narrowness of the choir, of providing a lower range of subsellæ for the boys, has been met by giving them the central seats of the subsellæ proper, which are distinguished from the rest by metal, not wooden desks. The woodwork was all executed by Mr. Evans of Ellaston. Before the various mutilations of the choir cumulating in Wyatt's vandalism, the six spandrils of the arches of the choir proper contained the statues, counted from west to east, on the north side of S. Peter, the Blessed Virgin and S. Mary Magdalene, and on the south of S. James, S. Philip, and S. Christopher, all standing on brackets under canopies. The series, by private munificence, has been restored, the artist employed being Mr. Farmer.

The eagle lettern by Mr. Hardman (the gift of the Theological College) is pretty but not large or solid enough for its object or position in the cathedral. A gospel desk lettern, also of brass, by Messrs. Evanson and Brown, though open to criticism in several particulars, such as the great length of the desk plate, may be credited with a certain not unpleasing originality in the bold leafage which is its principal feature. We should venture to suggest the appropriation of the eagle to the Gospel, and the use of this one as the Epistle lettern, in the hope of some ambo or lettern for the lessons large and stately enough for its position being elsewhere provided. In the interim a sufficient but not too costly substitute of wood might be provided as an intimation of the want, and an invitation to have it supplied.

The whole choir pavement of mixed marble and tiles, representing some ancient designs which were discovered in Lichfield, deserves favourable notice. That of the sanctuary bay is to be laid with a series of subjects drawn from the history of Lichfield Cathedral incised in mastic on circular slabs, of Hopton stone, and executed by Messrs. Clayton and Bell, after a sketch suggested by the Rev. E. R. Pitman. The whole space is divided into four divisions, in each of which is a main subject in a large circular panel with portrait heads in smaller circles, partly indicative of other intermediate or posterior events, partly illustrative of those which are specifically figured, disposed in a S. Andrew's cross. The following are the subjects which have been selected:—1. The consecration of S. Chad by Wine, Bishop of Winchester and two British Bishops in 645, with the heads of King Oswy, S. Chad, King Wulfere, and Bishop Jaruman. 2. Archbishop Theodore dismissing S. Chad on horseback into Mercia in 669, with heads of King Ethelred, Bishop Saxwulph, King Offa, and Bishop Higbert. 3. The translation of S. Chad's relics into the first cathedral at Lichfield in 700, with heads of King Stephen, Bishop Clinton, Edward I., and Bishop Langley. 4. The reconciliation of the cathedral by

Bishop Hacket in 1660, with heads of Charles I., Bishop Hacket, Queen Victoria, and Bishop Lonsdale. Of these, the second with its accompanying heads has been laid, and deserves considerable praise for the gracefulness of the design, which may be seen in the *Illustrated News* for November 17. If the whole series is carried out as successfully, we shall welcome the work as one of the many instances since the revival, in which the inventiveness of amateur talent has been of good service to church art. An anastatic reproduction of Mr. Pitman's clever but too sketchy first notion is in circulation, which we regret, as it is calculated to leave a wrong impression of a work which, in its execution, so far as it has gone, is the result of careful drawing no less than of ingenious invention. We must however somewhat criticize the archæology of the completed panel. We know enough of Saxon architecture and dress by this time to render it desirable in such a series as the present for chronological truth to be aimed at just as much in the præ-gothic as in the post-gothic subjects. In Mr. Pitman's sketch Bishop Hacket and his attendants appeared in dresses such as they really wore, especially an inimitable verger (who we trust will not be toned down) who struts with the mace over his shoulder in trunk hose, as much as to say, We have got the cathedral back, and we don't mean to lose it again. Why then should not S. Theodore and S. Chad receive the same justice? Instead, however, they and the accessories appear in that sort of conventionalised Early-Pointed, imitated from glass paintings, which Pugin made popular in his sacred vignettes.

Mr. Slater's font of elaborate and coloured marbles, given by Mrs. Howard, which Mr. Forsyth has carved, stands on the north side of the nave. Its design is octagonal, the cardinal sides being longer and containing groups, while figures stand in the short slant sides. The basin is supported by one large and four small circular shafts. The whole is solid and massive without being heavy, and the execution very commendable. A high cover of metal-work would much improve its general effect, and correspond with the motif of the screen-work. The permanent nave seats in oak, of which a few have been executed, are light and graceful, and will not clog the area. Nothing has yet been settled about the lighting of the lantern. We still adhere to our opinion that a cross-shaped chandelier, whether composed exclusively of horizontal branches, or like the one at S. Mark's, Venice, possessing a vertical shaft likewise, is an experiment worth trying.

The coloration of the church, after Mr. Hudson's unlucky experiment, has been laid aside; only the bosses at the east end being gilt. As we took occasion last year to point out, a useful lesson might be learned, as far, at all events, as the decoration of the nave is involved, from S. Stephen's, Mentz, in which the deep red sandstone of which that church is built, is retained as the basis of the artificial coloration, the ribs being left of the natural colours, which are enhanced by and reciprocally throw out the pale greenish blue, relieved by gilding, with which the vaulting-cells are painted. Of course, in the choir, at Lichfield, where the internal stonework is not red, some different colour note must be struck, but the nave should form the starting point. There would be a collateral advantage in the adoption of such a system

of coloration for the nave-roof, in its concealing the only internal misdeed of Wyatt's which has not yet been corrected. Among his other exploits, he took off the groining of the nave, except in the first and last bays, and replaced it by a plaster facsimile. So long as the whole interior was whitewashed the trick might have escaped detection; but since the scraping by which the joints of the masonry are disclosed, the imitative vaulting (although painted to correspond) stands out in painful contrast with the real old work.

But the social, or (so to speak,) the political, aspects of the ceremonial of the 22nd have, if possible, more engaged our attention than even the material artistic details of the work. A cathedral twice filled in the same day by thousands, the attraction of preaching not being forthcoming at the earlier service; the attendant clergy flocking together in shoals; the long range of stalls crowded with surpliced clerks; the voices engaged in the choral services, unnumbered volunteers besides, reckoned at nearly a thousand; the communicants nobody has counted how many hundreds; the nave, as far as the west door, occupied with worshippers; the high screen crowned with the cross; the originators and hearty overseers of these various incidents, the bishop, the dean, and the chapter of an ancient diocese; were all elements which combined to create a result of which all that we say, or ought to say is, that after not quite a quarter of a century of writing, of talking, of working, through good report and through evil report, we are more than rewarded by success so rapidly achieved, and so largely accorded. Lichfield is but one out of various cathedrals in which the work of restoration, in the moral, not less than the material, meaning of the word, is being carried out; but we happen, in more ways than one, to be peculiarly interested in that particular work, and out of the abundance of our heart our mouth must e'en speak.

MEETING OF CHOIRS AT THE RE-OPENING OF LICHFIELD CATHEDRAL.

More than sixty choirs, numbering in all nine hundred and seventy-six singers, united their voices in the prayers and praises of Lichfield cathedral, on the memorable 22nd of October, 1861. In briefly stating some of the facts of the case, notwithstanding the absence of much which Ecclesiologists must deem essential to the highest perfection of any such choral celebration, it is impossible to refrain from the warmest congratulation with all concerned on the splendid and sublime effect of this immense mass of vocal harmony. In spite of the feebleness of much of the music and the bad arrangement of the words in chanting, the power and excellence of the voices, the correctness of pitch, and the skill with which (in spite of many difficulties) the time was generally kept, reflect equal credit upon the choirs and their individual training masters —upon the Dean and Chapter, and all those who have organized this Choral Association, and on the Precentor for the day, the Rev. Sir

Frederick Ouseley, who had previously rehearsed the music with Mr. Bedsmore, the deputy Organist of the cathedral, and a large number of the singers, at Stafford.

Tallis' responses, as arranged in Boyce's Cathedral Music, were used; but with too much of that stiffness of recitation so common in all places where choral responding in large numbers is the exception, instead of the rule, as it ought to be, of the singers' experience.

The Venite was sung to the form of the First Gregorian Tone set in Boyce, not divided, however, as in that excellent collection; but, as is now usual, in the modern degenerate style of chattering and needlessly offensive syllabication. How much finer an effect would have resulted from attention to the rule suggested by what few words are set in Boyce and old John Playford, recommended in a recent article in these pages, and adopted by the Precentor of the Motett Choir, at the College of S. Mark, Chelsea. We quote it for our readers from the Book of Chants privately lithographed for that institution.

"N.B.—The Ecclesiastical Chant is partly *recitative*, partly *melody*, and in form varies with the number and rhythm of the syllables in different verses. The words are principal, the music subordinate to them. In dividing the words to the several notes of the chant let one syllable only be put to the last note, the next preceding accented syllable to the first note in the last bar but one, &c., confining the recitation to the reciting notes."

The "*Te Deum*" and "*Jubilate*," by Boyce, were poor specimens even of the class of cathedral services to which they belong. Many others are more effective, scarcely any, in our opinion, more defective in all the elements of grandeur and sublimity. On such an occasion, too, one would wish for the higher Evangelical Canticle, the "*Benedictus*."

The effect of such light airy music at the beginning of Morning Prayer,—well known, and very heartily sung by the choirs, as contrasting with the sombre Dorian mode of Tallis in the closing Eucharistic Service, less well known, and sung with lessened energy as well as decreased numbers in the close of the Post Communion—was sad and depressing to the last degree; and how diametrically opposed to the rationale of the services it is needless to suggest.

Much, indeed, in every way, must be done among us before the Holy Communion will be celebrated with becoming grandeur and fitting musical appliances; but it surely need not even in our present state of musical and ritual advancement be so utterly thrown into the shade by choirs and their directors! If any where, surely in the Holy Communion, where we have our LORD's own example of singing the Paschal Hymn, our best and highest strains of holy song should be employed. An Offertory Anthem or two, such as those written by Mr. Monk, would have been most refreshing; and in the *Gloria in Excelsis* the very highest and most jubilant strains for the whole service ought to have resounded through the entire building, thrilling every worshipper with holy joy and solemn gladness.

The Morning Anthem was the chorus, "*Cry aloud and shout*," being a part of Croft's grand composition, "*O Lord, I will praise Thee*." The effect, though very fine, was somewhat marred by the difficulty of

keeping so many *voices* and the organ precisely together; and this was also felt in more places than this one throughout the day; and we cannot but remark that the long habit of leaving church organists to lead rather than to accompany their choirs acts fatally upon the accuracy of great choral meetings. In secular music, and, it may be added, on all such occasions in London and at Windsor, care is taken that the time and general feeling shall be prescribed by one leader who is the centre of unity both to voices, and to the organ, or other instruments. All that is necessary for the well-being of the musical service is surely as lawful in the church as in the concert-room; and the ancient arrangements of choirs recognised both the duty and the necessity by placing the *Rectores Chori* in the middle of the choir so as to lead and direct all.

On the occasion we are recording Sir Frederick Ouseley, who acted as Precentor (or Rector Chori), sat in a stall upon the north side, and gave the time to the singers, but the organist had no means of communication with him. The consequence was that the nominal conductor was conducted by the organ; and although Mr. Bedsmore is a very clever organist, and did his best when he played himself (which we have reason to suspect was not throughout the Services) yet it several times happened that the time of the organ was so irregular that it was impossible to beat to it. This might have been prevented had the music been directed from the centre of the choir, and if a competent person, placed near the instrument, had taken the time from the conductor and marked it for the organist. This is the practice at S. Paul's Cathedral; and a similar course has been pursued at Westminster Abbey, at S. George's, Windsor, and at other places. Another cause of some confusion in the case we are recording is a tendency which we have before observed in Lichfield cathedral to hurry the time. This will, we trust, be remedied without falling into the opposite fault of too great slowness. We suggest this with the greatest kindness of feeling, and believe that one use of such gatherings, as that upon the re-opening of this beautiful cathedral, is that by fair criticism, and a comparing of different uses, all may be aided and encouraged to strive after greater perfection in that which claims our greatest care and profoundest veneration.

In the evening service an anthem written for the occasion, by Sir F. Ouseley, whom we have already mentioned as conducting the choirs for the day, was perhaps as really musically effective as anything in the whole of the services. The words are from 2 Chron. v. 13, 14; and the learned composer has admitted, by the use he has made of unisonous passages in this anthem, what is really most telling for vast numbers. We can only regret that some other parts of the service, as e. g., the Plain Song of the Psalms and Hymns, were not chosen and arranged in the same faith. We are, however, grateful to the most accomplished clerical musician of our Church for this splendid composition, and trust that, if called upon to prepare the programme and preside (as we trust he may) at many other similar solemnities, he will allow his own excellent taste to pervade the whole arrangements, unfettered by that kind of homage to inferior genius which we fear has too long kept

both himself and other admirers of Anglican Church music from throwing themselves heart and soul into the cause of Church Musical Reform.

We add a list of the Music in order.

MORNING.

Responses	Tallis.
Venite, 4th Gregorian Ps. tone . . .	Tallis.
Psalms	Turle.
Te Deum and *Jubilate*	Boyce in A.
Anthem, "Cry Aloud"	Croft.
Introit, Ps. cxix., 21st portion . . .	Cooke.
Kyrie and *Nicene Creed* . . .	Arnold in A.
Before Offertory, "CHRIST is made the sure foundation." *Oriel.*	Monk.
Ter Sanctus and *Gloria in Excelsis* . .	Tallis.

EVENING.

Psalms	Turner.
Magnificat and *Nunc Dimittis* . . .	Elvey in A.
Anthem, "It came to pass" . . .	Rev. Sir F. A. G. Ouseley.
Before Sermon, "Old Hundredth Psalm."	

HYMNS, ANCIENT AND MODERN.

Hymns, Ancient and Modern, for use in the Services of the Church, with Accompanying Tunes, Compiled and arranged under the musical Editorship of WILLIAM HENRY MONK, Organist and Director of the Choir of King's College, London. London: J. A. Novello.

IN our last number several pages were devoted to an examination of this important work, without however viewing it in its musical aspect. It now becomes our duty to do this.

In editing a collection of tunes, two processes must be gone through, the selection of the tunes, and the arrangement of those which have been selected; which latter process again subdivides into two, the arrangement of the melodies, and the arrangement of the harmonies.

With respect to the selection of the tunes in this work, the hymns as they are being supposed a datum, we have little fault to find. There are indeed several tunes by living composers which are only third-rate; but this is to be expected in almost every selection which gives new tunes. Also there are several good tunes not to be found in this book, as "York," "Salisbury," "Exeter," "Gloucester," "S. David's;" but this may be explained partly by the paucity of hymns of corresponding metres. A more serious omission is that of the sublime melody *Chorus novæ Hierusalem*. This hymn is (unwisely, in our opinion,) translated into a different metre; but the tune might have been set to the hymn *Aurora lucis*, No. 109. There are several new tunes of decided merit, particularly some by the Rev. J. B. Dykes, the Rev. H. L. Jenner, and the two by Mr. Irons, of Southwell, be-

sides some good ones by Dr. Gauntlett, which are not to be found elsewhere but in that eccentric and costly work, "The Church Hymn and Tune Book." Mr. Dykes's composition for the *Dies Iræ*, on the one hand, and Mr. Greatheed's arrangement of the ancient melody, in his "Plain Song of the Communion and Burial Services," on the other, may be viewed as two well matched champions of their respective classes.

With respect to the arrangement of the tunes selected, we regret to be obliged to say that our opinion of Mr. Monk's qualifications has been lowered in no small degree by the way in which he has accomplished his task. To begin with the older melodies—the Epiphany melody (the third tune of Hymns 7, 8, 9,) is injuriously altered as to its rhythm at the end of the third strain, apparently in order to reduce it to measures of four minims each. *O lux beata* (Hymn 19) has the *Amen* altered from three notes to two, for no reason whatever that we can perceive. The *Amen* as altered is much less in character with the tune. *Veni Emmanuel* is altered as to its rhythm in three places, for the sake of being forced into measures of four minims; the effect being to impart dulness. *Corde natus* is similarly altered in two places, and with similar effect. *Vexilla Regis* is altered as to time at the end of each strain; the effect being to make it seem as if it belonged to a hymn of nine syllables in each line; whereas the translation, like the original, is in iambic lines of eight syllables. *Aurora lucis* is altered at the end of the second strain, *not* for the sake of bringing it into measure, but merely for the sake of altering, as it seems. *Ad cœnam Agni* has the last cadence prolonged. This may not be a great injury to the tune, but still the alteration is without good reason.

It is not the Pre-Reformation melodies alone that have been the victims of Mr. Monk's bad taste. The form he has adopted for "Luther's Hymn" is an unhappy compromise between the usual German form (given in Graun's "Tod Jesu") and the form under which it became popular in this country, lacking both the masculine vigour of the one, and the feminine smoothness of the other. We find that the tune was published in this form in the "Parish Choir" about a dozen years ago; but Mr. Monk claims the arrangement as his own, nor do we know or suspect anything to the contrary.

Several of the German tunes are not given in the best forms, according to our opinion; but knowing that various forms of the same tunes are used in Germany, we do not charge Mr. Monk with having altered them. For instance, the tune named "Breslau" is an old German tune very decidedly modernized in the last strain; but this is acknowledged to be taken from Mendelssohn's "S. Paul." There is one other German tune, however, on which we must make some remarks, namely, "Wirtemberg," Hymn 112. The melody is known in Germany by the title *Straf mich nicht in deinem Zorn*, and belongs to the trochaic metre 7, 6; 7, 6; 3, 3; 6, 6; the first four lines rhyming alternately, of course, the others in couplets. In "Hymns, Ancient and Modern," this tune is adapted to a hymn in stanzas of four lines of seven syllables each, rhyming in couplets, with an *Alleluia* at the end. Such an adaptation displays a good deal of ingenuity certainly,

but sadly misapplied. To say nothing of the division of long notes in order to make the tune accommodate extra syllables, the editors ought to have known that a tune cannot fit a hymn decently unless the cadences of the tune correspond to the rhymes of the hymn.

Among the tunes which have long been known in this country, the "Old 100th" is rendered conspicuous by being given in its old French rhythm, the last three notes of each strain being lengthened. If this style had been adopted for all the tunes of that age, we could not have objected strongly; but to single out one tune and treat it differently from all its fellows, is a piece of arbitrary eclecticism against which we must protest. By way of contrast, we suppose, the "Old 81st" is put in alternate minims and semibreves all through, making it as much like a jig as possible. We have not found this form in any other collection, old or new.

One tune at least of very different age and character from those above mentioned has likewise suffered from Mr. Monk's passion for alteration. In the fourth strain of Michael Haydn's "Benediction," or *Alleluia, dulce carmen*, he has altered the descending scale from the upper to the middle E. The only objection which can possibly be raised against this passage is that it is hackneyed. Many of us, indeed, have heard it sung every week for years together in the usual tune of "Awake, my soul." This would be a good reason for avoiding it in an original composition, but it is no reason for altering it in a well known tune by a master. It would be about as sensible if somebody should propose altering Gibbons' cherubs in S. Paul's. In order to make up for the abstraction of this run from the melody, since the run in the last strain evidently wanted some society of its own kind, Mr. Monk has inserted sundry running passages in the tenor and bass; altogether ignoring the principle that no hymn tune is what it ought to be, unless it bears being sung in unison without accompaniment.

Mr. Monk's harmonies to his own tunes are very fair. Those of his to other persons' tunes are apt to be commonplace. This shows that he does not appreciate melodies by other composers so thoroughly as his own,—a very common failing, certainly: but it disqualifies a man from being a good editor.

We regret being obliged to notice how very indifferent Mr. Monk is to the rights of property; for he both attributes his own work to other persons, and, in one notable instance at least, has attributed the work of another to himself. Of the former procedure, or something equivalent to it, "Tallis's Canon," as it appears in this book, is an example; for the index states it to be harmonized or arranged by Tallis himself; whereas, besides the inversion of the tenor and treble, and other excusable alterations, there is an inexcusable alteration of the tenor at the beginning. We also find it stated that the harmony of the Epiphany melody (the third for the Hymns 7, 8, 9,) is "chiefly by the Rev. T. Helmore." Having compared it with the "Harmonies to the Hymnal Noted," we are disposed strongly to question this employment of the word "chiefly." The tune "S. Alphege," is stated to be composed and harmonized or arranged by Dr. Gauntlett; but there is a progression between the tenor and alto in the second strain which

struck us as not looking like the work of that musician; and, on referring to the "Church Hymn and Tune Book," we found that the alto part had been altered in that place. On the other hand we have two harmonies for the tune *Pange lingua*, each taken in considerable measure from Mr. Helmore's harmony, (the first of 23[II] in the "Hymnal Noted,") while in the index no name appears but Mr. Monk's. But the following case is still more remarkable. The tune "*Nun danket alle Gott*" is likewise said to be harmonized or arranged by W. H. Monk; but, on turning to the harmony in Mendelssohn's "Lobgesang," we found that the one in "Hymns, Ancient and Modern," differed from it only in these respects, that the first two chords had been altered, as also the second and third chords in the third strain, and that Mendelssohn's four interior parts had been compressed into two. We do not suspect Mr. Monk of intentional dishonesty: his borrowing from so well known a work as the "Lobgesang" would afford a sufficient defence against such an indictment: but inaccuracies of this kind have an awkward appearance.

The numerous cases of consecutive fifths and octaves which existed in the first impression, have now, for the most part, been corrected: but the "Fifth Thousand" still has consecutive fifths in *Stabat Mater*, No. 1, near the end, between the bass and alto, and consecutive octaves in "S. Stephen's," between the tenor and alto.

As to other editorial details, we think it a defect in the work that no particulars about each tune, not even its name, are given, except in the indices. In future impressions it might be well to distinguish the two tunes, composed by Drs. Elvey and Gauntlett, which are both named after England's Patron Saint, by surnaming them S. George's of Windsor, and S. George's of some other place, say Canterbury.

We cannot commend the judgment of the persons who manufactured the music-type employed in this work, nor of those who selected it. It is too large, at least in one direction, for the page, so that the notes are unpleasantly crowded; and their shapes seem imitated from the rapid writing of a professed copyist. The words of the hymns should, for consistency's sake, have been printed in script type.

To conclude, we cannot recommend this tune book for *exclusive* use by any choir; though it should, of course, be consulted by those who use the hymn-book, of which we have already given, on the whole, a favourable opinion. The ancient melodies should be compared with the arrangements in the "Hymnal Noted," the more modern ones with the arrangements in the most approved tune books, such as Havergal's, Hullah's, Goss's, and Novello's, and the German tunes with Layriz's *Kern des deutschen Kirchengesangs*. For a tune book which shall be at once so comprehensive and so well arranged as to supersede all others, the English Church will have to wait some years longer, we suppose.

HYMNS, ANCIENT AND MODERN.

To the Editor of the Ecclesiologist.

SIR,—As one much interested in the New Hymnal, I would thank you for the severely just, and yet withal kindly, review which appears in your October number. As a whole I could scarcely wish to have seen it different, for theoretically I am willing to accept your canons of criticism. I would, however, with your permission, offer a few remarks on one or two points of detail.

1. Although it is true that Bishop Ken's Morning and Evening Hymns were not originally intended for congregational purposes, they have, by long use, become so entwined round the hearts of most Englishmen, that I do not think a Hymnal, which admitted modern hymns at all, could venture to exclude them. , (Albeit, I do not think "Awake, my soul" is likely to be really much *used* in the present day.) And I am tempted to think the criticism almost too rigorous which would deprive us of "New every morning," and "Sun of my soul:" for while I quite agree with your remarks *in re* hymns which only express individual feelings, I do not think the objection sufficiently prominent in those particular two to require their excision.

2. An *abundance* of hymns was advised by a very high authority in such matters, and it is a common complaint against the *Salisbury Hymn Book* that it contains so few "General Hymns." It is evident, too, that your objection on this head (though I agree to it myself) is not universally felt, for one church, as I see you notice, has printed a "prefix" of some fifty hymns. A prefix, by the way, which seems to have neither aim nor object, and of which the only salient point is a translation of "Lauda Syon."

3. The Paris hymns were given in metres other than those (*that* would be more correct) of the originals, in order to avoid what would, it was thought, have proved a rather wearisome collection of *Long Metres*. The *Sarum* hymns are, I think, *all* given in the metres of the original. With respect to the metres of 82 and 152, which you do not think attractive, it is a matter of fact that 82 (LORD, in this Thy mercy's day") is very largely used, and from personal experience I can say that 152 (JESU, meek and lowly") is one of the most popular hymns in the book.

Your remarks on the way in which an unnecessary surplus of hymns results naturally from the working of a Committee are most true, and it may be, as you say, a matter of doubt whether a *thoroughly satisfactory* Hymnal *could* be framed by such a body. But at the same time it may be doubted whether the work of any single individual would achieve the success which has attended the present book, which has found its way into many churches where *Tate and Brady*, or hymns of an undesirable character, had hitherto reigned supreme. A sale of 60,000 since last Advent proves, at any rate, that it has supplied a want which was really felt.

My own feeling with regard to it is, that it is as good a book as the Church generally, in its present temper, would accept; and while I sincerely hope that it may prove the groundwork of a much better one in due time, I am not disposed, for many reasons, to think it desirable that such time should be immediate.

Faithfully yours,
ONE OF THE "GENERAL COMMITTEE" FOR THE HYMNAL.

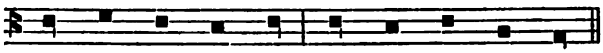
October 8th, 1861.

THE PROPOSED NEW PSALTER.

To the Editor of the Ecclesiologist.

SIR,—The Precentor of S. Raphael the Archangel has misunderstood my remarks in a former number, to which he alludes in his recent letter. I certainly ventured to hint that in the event of a new Psalter being produced, I trusted Tone 4 with the monosyllabic cadence might not find so much favour as it does with Mr. Helmore, but I have not the least wish for the total exclusion of that or any other tone, and I quite agree with him that it is much better to keep a Psalm to its appointed Tone than to be always changing, though I should be glad to see some separate arrangement for the "Proper Psalms."

I enclose a form of Tone 8, which I recently heard at Aix-la-Chapelle.



Faithfully yours,
"R."

October, 1861.

THE LADIES' ECCLESIASTICAL EMBROIDERY SOCIETY.

As usual, in our December number, we give a list of the altar-cloths completed by this Society during the year 1861:—Cambridge, Queen's College Chapel; Ilam, Staffordshire; Offenham, Worcestershire; Briercliffe, Lancashire; Pleshey, Essex; Hendon, House of Mercy; West Walton, Norfolk (District Chapel of S. Paul). The last four are partly given gratuitously to their respective churches.

For 1862 the Society have in hand frontals for Lichfield and Hereford cathedrals, and for S. Sepulchre's, Northampton. The latter will be offered to the church gratuitously.

APHORISMS RESPECTING CHRISTIAN ART.

(From the German of Reichensperger, continued from Vol. XVIII., p. 367.)

ALL mechanical multiplications want the pulse of life, the celestial breath, the *bouquet*. Consequently they all fall soon into the hands of the vulgar.

It is not only in the material kingdom that the co-operation of many powers, though the very smallest, has an amazing effect. Only by such co-operation can the hallowing influence of Christian thought again be shed over all pursuits and modes of life.

Although custom may become an inanimate form, nevertheless, when it is come of a good stock, it should be maintained, because it is easier to revive a thing than to produce one anew.

All Art is so far symbolic, as it is the expression of an idea.

It is not the business of Art to copy *forms* exactly, as they are found in life; and no more is it bound to ape *colours;* the latter also must be apprehended typically and idealized.

As it may be said of Dante's Divine Comedy, that it contains in itself the whole knowledge and mind of the Middle Ages, so the Gothic cathedral sums up the whole artistic operations of that period.

Art is the mediatrix between time and eternity.

Right principles are a necessary condition for a right method. When the former are corrupted, the latter will no longer hold good.

Those who talk so much of a further development of the Romanesque circular-arch-style thereby show that they understand nothing of the nature of the Gothic style; Gothic is just such a development.

In the domain of architecture the beautiful is cheaper than the ugly; because the former is lord of the material, the latter its servant.

In the physical world people may talk of continual progress; in the moral world, on the contrary, everything revolves round fixed principles. To depart from these principles is decline, to come nearer to them is progress.

Not only political but also æsthetical regeneration is inseparably dependent on self-denial and self-sacrifice.

Freedom in Art, as well as in other things, must be organized, or it cannot be permanent.

What will be the despair of future archæologists, when the artistic productions of the present age shall one day be disentombed!

Wherever solid worth is wanting, exaggeration will display itself.

Religious art only is truly national, for it alone offers aliment to the nation.

All styles are taught in our academies, excepting only—the right one, which grows out of Christianity.

All controversy reduces itself in the last instance to the simple question; Truth, or a lie?

Christian art must, like every Christian act, proceed from the heart.

Where this is not the case, there will always be a deficiency of what is most important, life and truth.

That only which is based on the principles of unity and authority, bears in itself the warrant of durability.

The Church ought to show, even in the smallest things, that she is conscious of her high calling and of her glorious past.

Let us imitate the Greeks in this way, by making Christian art the same thing to us as Pagan art was to them.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of this Society for the Michaelmas Term was held on Thursday, October 31st, at eight p.m., in the Philosophical Society's Rooms, the Rev. H. R. Luard, M.A., Trinity College, in the chair.

After the minutes of the preceding meeting had been passed, the following report for the past year was read and agreed upon:—

"In reviewing the operations of the society during the past year, your committee have to offer you their congratulations on its continued success. Papers of the usual character have from time to time been read before the society. Among them we may mention those of more especial interest by the Rev. G. Williams, of King's College, 'On the Churches of Georgia;' by Mr. J. W. Clark, of Trinity College, 'On Kirkwall Cathedral;' and by the Rev. W. J. Beamont, 'On the Church of Mount Sinai.'

"The excursion to Huntingdon was the revival of a practice which the society more frequently adopted in former times with a view to securing greater regularity in the study of church architecture, and it would be well if, for that reason, such excursions were more frequent.

"It may also be proper to mention the formation of the Church Music Society, which, though not connected with our society, is an offshoot from it, and has been established to encourage the study and practice of church music as the Architectural is for the fabric and arrangement of the church.

"In reviewing the architectural proceedings of the year, we have to observe that in the town, with the exception of the Guildhall, no original work has been taken in hand at all. The works there have been steadily advancing, but they are not yet in a condition to warrant any opinion upon the artistic merits of the building.

"We had hoped, we think with good reason, that the past year would have shown a commencement at least of certain important works intended to be carried out both at Great S. Mary's and All Saints' churches. In both instances we have been disappointed. The works projected at Great S. Mary's have been delayed by technical objections, which have unfortunately been started, whilst the more common difficulty of collecting sufficient funds has, we believe, retarded the com-

mencement of a new church in the parish of All Saints'. We trust, however, that both the works mentioned are certain of being commenced next year.

"At the Fitzwilliam Museum there has been what we cannot but consider a meagre addition to the boundary wall. This addition, as might have been anticipated, called forth, as soon as it appeared, some free comments in the Cambridge papers. All competent judges must, we fear, pronounce the wooden screens to be very ugly, whilst the iron railing is quite out of line with the fence.

"At S. Edward's a chimney has been run up in the angle of one of the buttresses, plastered and elegantly lined out into square stones. We can scarcely recommend those who are entrusted with the funds for the completion of the reredos to commit that work to the designer of that chimney.

"In matters of repair we have to congratulate the Provost and Fellows of King's College on the partial accomplishment of the works they have undertaken in their chapel roof. At the church of S. Mary the Less we have much pleasure in noting the faithful restoration of the windows that is being carried out. Clare College has also undergone considerable reparation; and at Trinity a large and somewhat effective chimney has been built for the kitchen.

"Of works in the county we have more pleasure in speaking. At Ely, the restoration of the lantern, by Mr. G. G. Scott, is fairly put in hand, and we hope the result may prove as satisfactory as the spirit of the undertaking deserves. One half of Mr. Le Strange's work on the nave roof is now complete, and they are busily employed in preparing the second half for him. The dean and chapter have also been at considerable expense in re-leading the whole of the nave.

"The effigy of Dr. Mill, our late president, has been completed, and laid in its place in the cathedral during the year, and we are happy to say that it is a very satisfactory work of art.

"On the north side of the cathedral, the choristers' schools and master's house, by Mr. W. M. Fawcett, of Cambridge, have made some progress, and will probably be completed in the spring.

"Mr. W. M. Fawcett is also carrying on a most interesting work of restoration, at Hauxton. The church of that parish is one of extreme interest; but it is not necessary here to enter into particulars, as Mr. Fawcett has undertaken to give an account of it at the first meeting of the society. We must, however, put on record in our report the discovery of a valuable fresco of S. Thomas of Canterbury, of very early date. Frescoes and images of this saint are rarely to be met with, and accordingly great care has been taken of this one.

"Restoration is also being carried on at Teversham, and Dry Drayton. Schools, also, have been built at Foulmire, Teversham, and Sutton in the Isle.

"At Sawston, a pew, five feet high, has been erected for the servants of a neighbouring manufacturer. We had hoped that the time for the erection of these deformities had passed away.

"A considerable amount of restoration has been carried on at Sawston Hall, which we have not noticed in our former reports.

There are portions to which exception may be taken, but most of the work is very good, so that we may congratulate the owner on the general success of the work as far as he has proceeded.

"In conclusion, we must remind our members that the coming year is to be rendered memorable by the International Exhibition, and our hope is that its effect upon art may be as beneficial as many confidently anticipate."

The officers for the ensuing year were then elected; after which the secretary made a communication concerning a very curious stone which had been found at Scaleby Church, near Carlisle, on which figures were carved in low relief on two adjacent sides, and an illegible inscription on a third. At the feet of the figures, in the end of the stone, is a slightly hollowed basin. A tracing of this was laid on the table.

The Chairman then called on Mr. W. M. Fawcett to give an account of Hauxton Church, near Cambridge, which we print in full in this number.

After the lecture, a vote of thanks was given to Mr. Fawcett, and the meeting adjourned till Thursday, November 14.

The second meeting of the Society for the Michaelmas Term, was held on Thursday evening, November 14, in the Philosophical Society's Rooms, the Rev. George Williams, B.D., King's College, in the chair.

After the minutes of the preceding meeting had been passed, the chairman called on Mr. Norris Deck to read his paper on "Footprints of the Eighteenth Century in Cambridge."

Mr. Deck commenced by observing that he looked upon the eighteenth century as a very dreary and unsatisfactory epoch, cold and formal, loving the sumptuous, disliking the picturesque, and bent upon ignoring all traces of antiquity. He then remarked how clearly the mind of a nation is shown in the contemporary architecture, and illustrated this by noticing how the great Catholic movement of the seventeenth century, under Laud, Andrewes, and others, had left its impress on Oxford in the revived Gothic of the period which abounds there, and of which in Cambridge we have examples in S. Peter's Chapel, the vaulting at Clare College, and the Library of S. John's. In the same way, if we come to examine the footprints of the eighteenth century here, we should find how exactly the character of the period showed itself in the architecture, evidencing nothing mean or stingy, but a dreary stateliness, a sumptuous monotony, a love of comfortable dignity, and a rage for effacing all traces of the past. Mr. Deck then went through each college seriatim, directing attention to the changes and additions made during the eighteenth century; he pointed out and lamented the furor that existed for concealing all vestiges of antiquity under a modern uniform facing of stone, as at S. Peter's, Caius, Trinity Hall, and Christ's; and showed how narrowly Trinity, Jesus, and other colleges escaped the same process. With regard to buildings entirely erected, he especially instanced those at S. Peter's, Queen's, King's, and the chapel of Clare, as examples of the stately tasteless monotony and

heavy grandeur of the period, and mentioned it as a cause for hearty congratulation that they wanted money as much in the eighteenth century, as we do in the nineteenth, and so were unable to complete many of their extensive plans for the so-called 'beautifying' the university according to the eighteenth century rage for uniformity. After pointing out other footprints of the eighteenth century at Great S. Mary's, Neville's Court, Magdalene, Jesus, &c. &c., Mr. Deck then referred to the Master's Court of Trinity as the greatest advance yet made in Cambridge in modern collegiate architecture, and concluded by expressing a hope that we might yet see reared within our university a building still more worthy of the present improved taste and feeling in favour of our own glorious national architecture.

After some discussion, and a vote of thanks had been given to Mr. Deck, the meeting adjourned.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At the Ordinary Committee Meeting, held August 12th, Lord A. Compton in the chair, the following new members were elected:—Messrs. J. G. de Wilde, J. C. Green, and J. Taylor. There were presented the seals, antiquities, and brasses, left to the society by the late Miss Baker, an honorary member. The secretaries were requested to make a list thereof, and to express the thanks of the society to the executors. Exhibited; drawings of various tiles, chiefly from Ludlow church, Salop, by Mr. Irvine; drawing of an enamelled chalice, found in a coffin in Venspur Priory, from Albert Way, Esq.; detailed drawings for the Asylum Chapel, by Mr. G. G. Scott, were submitted for examination; also the ground plan of Kingsthorpe church, by Mr. E. F. Law; design for a metal screen and lectern for Uppingham church, by Mr. Beard, metal worker, 159, Holborn; design for the pavement of Uppingham church, by Lord A. Compton; elevation of the new church at Holme, new parsonage, Titchmarsh, and a house now being erected for the Duke of Buccleuch, by Mr. Browning, of Stamford. It was resolved that, if practicable, an exhibition of cottage designs should be arranged at the time of the Agricultural Society's meeting in September in the county town. Sir Henry Dryden, Bart., and S. Sharpe, Esq., of Dallington, were added to the local committee. The Kent Archæological Society was taken into union. The successful result of the meeting of the Archæological Institute at Peterborough was reported, in which many members of this society took part. The members were invited to join the Leicestershire Society at the meeting at Lutterworth, on the 17th of September. The secretary was directed to ascertain whether the society might not be put in communication with the Public Works Department of the French Government as to interchange of publications. A

report was made by the Vicar and the clerk of the works as to the present condition of the work at S. Sepulchre's, and that on Saturday, September 7th, a public meeting would be held in Northampton, for the purpose of deciding on the course to be adopted for the completion of Mr. Scott's design. The committee then visited the church, and expressed great approval of what had been already done.

An ordinary committee meeting was held on Monday, October 14, Edward Thornton, Esq., in the chair. The minutes of the last meeting were read and signed. Mr. John Watkin, Northampton, was elected a member. There were presented by B. Botfield, Esq., M.P., the author, two privately printed works, "Salopia," and "Notices of Public Libraries;" from W. Maunsell, Esq., the author, "Notes on Church Bells and Ringing;" from the Institute of British Architects, the Report for 1860. Purchased, "Dollman's Analysis of Ancient Domestic Architecture," "Buckler's Churches of Essex."

At the request of the rector, the Rev. P. H. Lee, jun., a sub-committee was appointed to visit the church of Pattishall, with a view to proposed improvements therein. The secretary read a report on "The Designs for Labourers' Cottages," exhibited at the late agricultural show at Northampton. After an examination and description of nearly fifty different designs, that which had been prepared by Mr. Pedley, under the instructions of the committee, was considered to be among the best. It follows in its main features the ground-plan of Mr. Strickland's cottage, with an elevation adopted for rural districts. The society purpose to have this design published, for the benefit of members. The plans of Thorpe Achurch church, by Mr. Slater, were exhibited, and generally approved, with certain recommendations. The Rev. C. Porter, jun., exhibited plans by Mr. W. E. Gillett, for a new pulpit and other alterations at the east end of the nave of Raunds church; several alterations were suggested. The meeting was then adjourned till the following day.

On the following day the adjourned meeting was held, under the presidency of the Rev. Chancellor Wales, when the cottage plans were again examined, and it was resolved that the thanks of the committee be given to Mr. Irvine, for his trouble and attention in arranging the exhibition of the cottage designs at the agricultural show; and that he be requested to accept a complete copy of the reports and papers of the society. It was agreed that in future the meetings of the society should be held at twelve o'clock, on the second Monday of February, and every alternate month.

The local sub-committee will shortly meet, to determine on the form of their evening meetings.

WORCESTER ARCHITECTURAL SOCIETY.

The annual meeting of this society was held on October 18, Sir E. Lechmere in the chair, when the committee's Report was read by the Rev. G. Munn. Of this Report we give a summary with extracts.

"The Report expressed unfeigned regret at the death of the first patron of the society, the late Bishop of the diocese, from whom they ever received courtesy and kindness, and who, at the formation of the society, at once accorded to it his cordial support, and evinced his approval of its objects by taking part in the inaugural and some subsequent meetings. They also regretted the death of two of the oldest members, the late Mr. Rudge, and Mr. Gutch, both of whom had devoted themselves throughout a long life to the study of archæology and other kindred pursuits. With very great satisfaction the committee announced that the Bishop of Worcester had expressed his approbation of the society and its objects, and had kindly consented to accept the office of patron. The addition of new members had been more satisfactory than heretofore, nineteen having been added to the ranks since the last annual meeting. The annual volume of 'Reports and Papers' was considerably smaller than usual, one short paper only being contributed by the Worcester Society, and the committee sought to impress upon the members generally how necessary it was that they should contribute articles suitable for publication, if the associated societies' volumes were to keep up their interest and value. The committee recommended that H. F. Vernon, Esq., be elected a vice-president of the society. Having referred to the proceedings at the last annual meeting, the committee gave an account of the excursions taken by the society during the season, the churches visited being Stoke Prior, Bromsgrove, Headless Cross, Redditch, Tibberton, Oddingley, Crowle, and Himbleton. With regard to Headless Cross, the church being much too small to accommodate the greatly increased population of the district, Mr. Preedy had recently prepared plans for its enlargement, and proposed to add a chancel and two aisles to the present nave. Unfortunately no provision was made in the original design of the church for subsequent enlargement: consequently the cost of the proposed works would be considerable, and, as the inhabitants of the district were for the most part people of small pecuniary means, liberal assistance from extraneous sources would be required. The past year had been one of unusual activity as regarded church building and restoration within the diocese. Never since the establishment of the society had the committee had to record the progress and completion of such important works. Since the presentation of last year's report the following new churches had been consecrated, viz., S. James's, Wollaston, S. John's, Stourbridge, S. Mary's, Selly Oak, All Saints', Warwick, the re-built churches of Daylesford and Alvechurch, and the new cemetery chapel at Great Malvern. These were closely criticized in the report; and with reference to the Malvern cemetery it was

stated that the buildings in the new cemetery at Great Malvern followed the arrangement almost universally adopted for such structures, viz., two chapels of similar character, connected by a tower or short cloister. It was not, however, such a painfully formal group as was produced by a somewhat similar plan in many other instances, the chapels and the tower not being upon the same line of front, whereby a more picturesque variety of outline was produced. At the same time those structures were not exempt from the faults that appeared to be inseparable from competition cemetery designs, exhibiting as they mostly did an undue multiplicity of parts and showy detail, and an attempt at prettiness, which resulted in the entire absence of the repose and dignity which should characterize the last resting place of the departed. The consecrated chapel of the Malvern cemetery, for example, had a range of useless windows at the sides, gabled into the roof, and beneath them two-light windows, and a porch, leaving no plain wall surface for the eye to rest upon. The church erected by Warren Hastings, at Daylesford, had been replaced by one of rather larger dimensions, and far more correct in an architectural point of view, at the cost of H. Grisewood, Esq., from the designs of Mr. J. L. Pearson, of London. Amongst the many churches in the diocese notorious for their inconvenient arrangement, and unseemly state, the parish church of S. Lawrence, Alvechurch, stood pre-eminent, being worse in some respects than the neighbouring church of Bromsgrove before its recent restoration. Besides the more ordinary disfigurements which we expect to meet with in an old church, such as pews, plaster, whitewash, and western gallery, many of the windows at Alvechurch were destitute of tracery, a hideous gallery extended across the *east* end of the nave and aisle, rendering the spacious chancel comparatively useless, whilst another aerial erection, containing the organ, was mounted up close under the ceiling at the west end.

"Under the superintendence of Mr. Butterfield, and at a moderate outlay, considering the extent of the work, this mutilated sanctuary has been transformed into a striking and noble church: a result due, in a great measure, to the judicious use of simple materials, and to its great height, which produces a most dignified effect, especially in the interior.

"To gain this loftiness the external appearance of the old tower had to be sacrificed, by carrying the ridges of the nave roof up to the parapet. The addition of a lofty pyramidal roof to the tower, as designed by the architect, would bear great improvement; but nothing short of an additional stage of masonry, surmounted by a spire or lofty roof, will bring the tower into harmony with the body of the church.

"Except the tower and a portion of the north aisle, the sacred edifice has been entirely rebuilt, with the addition of a lean-to south aisle, a clerestory to the nave, and a vestry. The Norman arcade and doorway, and as much as practicable of the original work, was retained. The old lancets in the chancel had been blocked up, and Middle-Pointed windows inserted: two of these have been transferred to the north aisle, and the chancel restored in the earlier style. The east window is a richly moulded, and shafted triplet, and beneath it is a reredos

composed of alabaster and tiles. There is a bold and lofty chancel arch; also a cusped wooden arch between the chancel and sanctuary. A good effect is produced by the walls being lined with red bricks, relieved by white bands in the chancel; the space above the arcades in the nave having an interlaced pattern as well as bands. Variety of colour is likewise obtained by the use of a light and darker tinted stone in alternate courses in the piers and arches. The chancel roof is boarded, the part over the sanctuary being painted blue, with coloured ribs, the latter not being very successful. The low chancel screen is formed out of the old roodscreen; and the elegant priest's doorway has been removed to the east end of the north aisle, where it forms the entrance into the vestry. The latter, unfortunately, blocks up all but the head of a five-light reticulated window at the end of the aisle. The pulpit and the choral fittings are of oak, the nave seats being of deal, very simple and open; and entirely *free and unappropriated*. A handsome brass lectern stands at the east, and a richly carved font—a memorial of the Archdeacon's first wife—at the west end of the nave. Three windows in the aisles are filled with painted glass, executed by Mr. Preedy. The south porch is of oak, and on the same side of the churchyard a lofty stone cross has been erected as a testimonial of respect to the Baroness Windsor, and in memory of two of her sons.

"To the untiring energies and indefatigable exertions of the rector, the Ven. Archdeacon Sandford, the parish is indebted not only for the noble structure just described, but also for a rectory-house, and schools designed by the same architect, in every respect worthy of the church near which they stand, and of the purposes for which they were severally erected.

"Your committee cannot conclude this notice of what has been done at Alvechurch, since the Ven. the Archdeacon was collated to the living, without congratulating him upon the completion of these much-needed and important architectural works, in which have been successfully carried out those principles of design and arrangement it has ever been the object of this society—of which he was one of the most active founders—to promote.

"The next church described was that of S. John the Evangelist, Stourbridge, designed by Mr. Street. The great height, the bold treatment of the arcades, and the dignified elevation of the east windows produce a remarkably effective interior. The piers are circular, and enriched with carved foliage beneath the square abaci, from which spring perfectly plain unchamfered arches, each surrounded by a band of red brick. The clerestory is lighted by quatrefoils, and at the top is a brick cornice. The nave roof has iron ties, and is ceiled beneath the rafters, as are likewise the aisle roofs, the principals only being shown. North and south of the chancel are transeptal projections, the former being used as a vestry and organ chamber. They communicate westward with the aisles by two arches resting on a circular pier, similar to those in the nave. Mr. Street has adopted a more novel treatment for the reredos than the almost universal arcades, which have been used over and over again, till the idea is quite worn out. A mass of white stone, the same length as the altar,

extends to the sill of the window, and is ornamented with inlaid border, &c., of coloured marble, the principal device being a large cross in the centre. The pulpit and font are of white stone, circular, and inlaid with coloured stones. The altar-rails, stalls, and lectern, are of oak, the nave seats being exceedingly light and open, and constructed of deal. The exterior is dignified and church-like, though somewhat bare and starved, on account of the limited funds placed at the disposal of the architect not admitting of the introduction of any ornamental features. The flatness of the windows, and there being but few buttresses or other projections, also contribute to this effect. The windows exhibit the quaint originality often observable in Mr. Street's designs. Those in the aisles are couplets, with trefoils in the head. The outside of the lights are pierced at *right-angles* to the wall, while the inner angles are *chamfered*. High up in the west wall are six narrow lancets of equal height, surmounted by a large wheel, divided into six compartments by short columns; above the whole is a red brick relieving arch. In the interior these are united by a lofty arch into one composition with very good effect. The only *traceried* window is the eastern one, of five lights, with a sexfoiled circle of plate tracery in the head. Rising from the ridge of the nave roof is a small extremely attenuated spirelet. The walls externally and internally are composed of a reddish stone, the piers, arches, windows, &c., being of Bath stone.

"The committee cannot but regret a tendency on the part of Mr. Street to confine himself too exclusively to a peculiar developement of an earlier and more foreign style than that which the most learned and competent authorities of the present day recognize as more beautiful, and as allowing greater variety of treatment, particularly in the windows, than the earlier styles. These combinations of lancets, either with or without foliated circles, as exemplified in Mr. Street's recent works in this district, cannot fail to become wearisomely monotonous by constant repetition.

"S. James's, Oddingley, is a small Third-Pointed cruciform structure, with a western tower and south porch. It was nearly rebuilt in 1851, from the designs of Mr. Hussey. Most of the windows, the open seats, a moulded wooden arch opening into the south transept, and other original features were retained; but a curious piece of oak carving, which extended across the entrance to the chancel—probably a portion of the roodscreen—was lost: a result of not unfrequent occurrence when works in remote country places are committed to the superintendence of a metropolitan architect of extensive practice, who cannot, of course, devote his personal attention to all the minor operations carried on nominally under his direction.

"After alluding to the commencement of All Saints' church, Warwick, and to the recent completion of S. Mary's, Selly Oak, the committee stated that new or re-built churches would shortly be ready for consecration at Offenham, Barbourne, and Lindridge. The following observations relate to the works at the cathedral, and at the Malvern Priory church,

"The works at the cathedral are progressing rapidly; the parts now in hand being the north-east transept and the north side of the choir.

The restoration of the south-east transept has been completed by the removal of the Italian arches erected in the last century to strengthen that portion of the building. The wall-arcade which extends round the eastern portion of the cathedral has been thoroughly repaired, and the defective parts made good. This arcade has been continued along the blank wall space beneath the east window, but with Purbeck marble instead of stone shafts. The committee cannot but think that a richer treatment should have been adopted for this important position, and the central compartment formed by omitting one of the shafts, as at the end of the north-east transept, has a meaningless effect here; for whilst it might be supposed to be intended for the reception of an altar table, its absurdly inadequate size for such a purpose at once negatives the supposition. The cumbrous seventeenth century monuments which stood beneath the easternmost arches of the lady chapel have been removed to the west end of the nave, where they are even more obtrusive and unsightly than they were in their former position. It is much to be regretted that the arcade in the eastern bays, which had been nearly destroyed by the erection of these monuments, has not been restored (for which purpose it was thought the monuments were removed;) for, in the event of the lady chapel being ever used for occasional services, as in some of our cathedrals, it would have formed a convenient backing to the stalls of the clergy and choir; and at the same time have preserved an original and beautiful structural feature of the building, the latter being an object of primary importance in considering the restoration of an ancient edifice. The restoration of Malvern Priory church is steadily progressing. Since the presentation of the last annual report, the ceilings of the choir, transept, and aisles, have been completed, and successfully decorated with colour; the stonework of the windows, walls, piers, &c., made good; and contracts entered into for warming and lighting the building. The valuable painted glass which has gained such renown for this church has been releaded by ordinary glaziers, without any attempt to arrange the pieces that have been misplaced. To expend a large sum upon oak seats, as is intended, while the unique remains of ancient art adorning the windows remain uncared for and in confused neglect, is an inversion of the due order of things, and a misapplication of the term restoration. The committee trust that the reredos and the encaustic tiles may receive better treatment, and that these may be duly cared for before providing elaborate and expensive oak seats, a portion of the work which may well be delayed till the end. Much attention does not appear to be paid to the monuments and other ancient remains, which are permitted to lie in a dirty and neglected state.

"At S. John the Baptist's church, Hanbury, a handsome and costly new chancel, with aisles and vestry, had been erected from the designs of Mr. Street, and at the expense of the patron, H. F. Vernon, Esq., and the Rector, the Hon. and Rev. H. Douglas. Nothing had however, been done to the nave and aisles, which remained in a very unsightly condition, the windows being without tracery, the arcades, walls, and roofs, plastered and whitewashed, and the whole area filled with ugly and inconvenient pews, one of them standing under the

chancel arch and blocking up the entrance to the stalls. It was hoped that before long the parishioners would follow the example of the patron and the rector by putting the nave into decent repair, so as to harmonise in some measure with the beautiful structure to which it was attached. The new school and master's residence was a simple but effective building, designed by Mr. Street, and constructed entirely of red brick. The renovation of S. James's church, Staunton, which took place in last December, and the great improvement effected at S. Michael's church, Cofton Hackett, were briefly noticed. The restoration of the nave of the latter church had been carried out from drawings furnished by Mr. H. Day, of Worcester. It was to be regretted that the half-timbered porch should have been covered with cement jointed, to imitate stone (!) White Ladies' Aston church was another instance of a small building judiciously enlarged. The works were superintended by Mr. Hopkins, of this city. Additional funds were required to open the roofs, restore the south wall, and replace the mean brick porch with one more in harmony with the picturesque old church. The Chapel of Ease at the Broadheath, Hallow, erected about twenty-four years ago in a very debased style, and miserably arranged in the interior, had been reseated and otherwise improved under Mr. Hopkins's direction. The chancel of S. Andrew's church, Worcester, had also been restored under the superintendence of Mr. Perkins.

"Rock church had been well restored by Mr. Preedy, but the interior required more colour and warmth. The bas reliefs in the reredos at S. Martin's church, in this city, had been removed, and others of a superior character, carved by Bolton, inserted in their place. Two memorial windows by Hardman had also been placed in the church, very favourable examples of this beautiful art, the drawing especially being good. The new east and west windows at Hanley Castle church were specially noticed as being very beautiful in design and carefully treated. The committee expressed their gratification at seeing so important a subject occupying the proper place in churches, especially when, as in the above instance, the treatment was reverential, the drawing good, and the colouring brilliant. The committee reported that one of the worst cases of the wanton destruction of ancient and valuable work that had ever come under their notice was that now being effected at Exhall church, near Alcester (which had been put into the hands of an ordinary builder, who was evidently quite ignorant of the first principles of church architecture.) The plans for the so-called restoration had been recently laid before the committee, from which it appeared that interesting old windows, a Norman doorway, and a wooden bell-turret, were to be destroyed, in order to give place to others of the builder's own designing. The new bell-gable, the buttresses, and the porch (the only new works of which drawings were sent) were very ugly in themselves, and out of keeping with the simplicity of the old church. The committee had reported strongly against the plans to the Church Building Society, and it was satisfactory to them to know that that society refused to make any grant towards carrying those plans into effect. Thus another instance was afforded of the lamentable injury inflicted upon ancient buildings

through the absence of proper professional superintendents. In conclusion, the committee invited discussion at the meeting as to whether the sphere of the society's operations could with advantage be extended, so as to include Herefordshire, now so closely connected with this county by railway, and possessing many churches and buildings of great interest at present but very little known, and also whether it would be desirable, and what steps should be taken, to secure the annual meeting of the British Archæological Institute in this city in 1862."

NEW CHURCHES.

S. James the Less, Westminster.—In reference to our detailed criticism of this fine church in our last number, we are reminded that, when we compared it with S. Alban, Baldwin's Gardens, we did not take into account the fact that the total cost of its fabric—exclusive, that is, of glass-painting, carving, and decorations,—was only £5,800. We merely compared the two churches together as works of art, irrespectively of their cost, without raising the question how much had been expended on one or the other. It is possible, of course, that Mr. Butterfield's church may be proportionably inexpensive; but we can heartily say that the fact that Mr. Street confined himself to so very moderate a sum is in the highest degree creditable: and it enhances our sense of the excellence of the work to be informed, on good authority, that its cost was so comparatively small. We hope, before long, to see Mr. Street intrusted with a really sufficient sum for the full exercise of his powers.

Zion Church, Rathgar, Dublin.—A church under this curious invocation was "opened" on All Saints' Day—not "consecrated;" such an observance being perhaps considered, in that diocese, a mere relic of Popery. It is said to owe its erection to the munificence of a Mr. Gold, who seems to have bequeathed upwards of £10,000 for its erection, in addition to an endowment of £110 per annum. The architects are Messrs. Welland and Son, who hold the responsible post of architects to the Ecclesiastical Commissioners for Ireland. We have already more than once had occasion to refer to the tyrannical conduct of that board, and to the attempt which they very persistently make to reduce all church building in Ireland to precisely their own view of what Protestantism requires; and, seeing that Messrs. Welland and Son wield a great deal of their power, and advise them on all architectural questions, we are not sorry to be able to notice a work which must, we presume, be taken as a type of what the Ecclesiastical Commissioners would rejoice to see adopted throughout the country over which they domineer. This church adds another to the examples of noble liberality on the part of individuals, of which Mr. Guinness's restoration of S. Patrick is perhaps the grandest example. Whether

this liberality pervades all classes may fairly be doubted, when, at the opening service of a church which is said to hold eight hundred and fifty worshippers, in a fashionable district, the collection for the organ (not provided by the founder,) amounted to the munificent sum of £15! The church consists of nave, chancel, north and south transepts, south aisle to nave, and a smaller south transept opening into the larger transept and into the south aisle. A corresponding projection west of the north transept forms a porch. There is also a south porch at the west end of the south aisle; besides which, a steeple occupies the angle between the chancel and north transept, and is balanced by a quasi-chancel-aisle on the south, which is, we imagine, in fact, the vestry. Internally the seats are open, and the chancel (which is short) has no fittings beyond the altar. In front of the chancel-arch a pulpit and reading-pew, both facing west, rear their unsightly heads high above the people. The walls are built of very dark limestone, with quoins and dressings of very white stone. Nothing can be in worse taste than the way in which these materials are used; and that their use had been one of choice, not of necessity, is proved by the fact that a white walling-stone is used for some new chapels in the same district, either now building or just completed. The steeple is of three stages in height: the lower plain, the next badly arcaded, and the third a belfry-stage of three foliated lancets, and rather better in character than the rest of the work. The steeple is roofed with a steep roof, covered with red and black tiles in alternate courses, in a very coarse fashion. The west end has two two-light windows, and a depraved kind of circular window in the gable; the east end three windows, the central of two lights, the other of one, than which it is difficult to conceive anything altogether more odious. The details throughout are most contemptible attempts at Early Middle-Pointed; and the detail of cusping and tracery of windows, of columns, arch-moulds, and buttresses, down to their plinths, of a kind which betrays the most complete ignorance of every detail of the style. Perhaps the ludicrous seat-ends are the *ne plus ultra* of the architects' inventive powers, and at least we are safe in the knowledge that they can never be surpassed, and that in short we know the worst! The roof is very wide, supported by arched principals resting on very clumsy corbels, and gathered together in an ingenious manner at the crossing. This is, we think, the least bad part of the whole work; and it has the merit of being honestly tied together with iron straps, and is stronger in its construction than are some of our own new open timber roofs. There is not a single cross anywhere throughout the building. All the materials throughout the church are of the cheapest kind; the seats and roofs of deal, the walls plastered, the doors painted and grained oak, and hung with cast-iron hinges. Finally, there is a deep and offensive western gallery. The cost of the work has been so great, that it is impossible to account for such poverty of effect; and from the beginning to the end of our examination we were reminded of the costly but miserable attempts at church building which preluded the revival of church architecture in our own country. May the wretched work which is given to the Irish Church by the Ecclesiastical Commissioners be the prelude only to

really good works in time to come, and we shall in time no doubt forget both Zion Church, Rathgar, and its official architects. But we cannot flinch from our duty in denouncing the badness of their work; and we entreat Irish Churchmen to take some steps to save themselves from such an architectural rule as that to which at present they submit.

S. George's, Lilleshall, Staffordshire.—This new church, which is being built from the designs of Mr. Street, is (we believe) a kind of memorial from the county to the late Duke of Sutherland. But as we understand that the Church Building Societies have been called upon to make grants towards the cost, we presume that the memorial fund has been insufficient. We congratulate all parties on the admirable design which Mr. Street has prepared for this church, and which we proceed to describe. The plan comprises a clerestoried nave, 85 ft. long by 30 ft. broad, two aisles, a south-western porch (forming the basement of a tower), a chancel 40 ft. long by 20 ft. broad, and a sacristy on the middle of the north side of the chancel. The internal arrangements are, as it is unnecessary to say in a design of Mr. Street's, thoroughly correct and satisfactory. The style is Early-Pointed, with lancet windows and plate tracery. The nave is separated from its aisles by arcades of four. The piers are comparatively low, alternately quatrefoil and cylindrical in section, with capitals of stiff foliage. The arches are broad, with voussoirs of alternate colours, and an arch-mould of red brick. The piers are also constructed of stone of two colours. The clerestory windows are alternately single plain lancets, and compositions of two low plain lights with quatrefoiled circles in the head; all combined into a continuous internal arcade of red brick. The roof is open, with arched braces under a collar and kingpost. The chancel arch is lofty and unmoulded, without shafts or imposts. The chancel is covered with a Pointed arched vault in stone, its length being broken into six divisions by arched ribs rising from bracketed imposts, which die off at the wall-plate. The east window is a composition of five lights, the middle one being both higher and broader than the rest. In the head are three bold quatrefoiled circles. The west elevation shows a west door, rather plain in its detail, and a lofty triplet of plain lancets, with three small trefoiled circles above them, all embraced by a common hood. The west ends of the aisles are pierced with sex-foiled circles contained within a pointed arch of construction. The lateral aisle windows are lancets; those at the east ends are of two lights with sex-foiled circles above them. The chancel windows, not yet described, are, on the south side, one of two wide apart trefoil-headed lancets under a common hood, the sill of which is lowered so as to form sedilia, and a trefoil-headed lancet farther west, with two quatrefoiled circles (near the top of the wall) between them. We were at a loss to comprehend the use of this last feature, until we perceived that, on the outside of the chancel in its south wall a niched mural tablet (doubtless intended to commemorate the late Duke of Sutherland) makes the insertion of any other form of window impossible. The aisles are spanned by internal arched-buttresses of brick. The sacristy (which has an external door) has a lean-to roof. We fear that this necessary adjunct of a church is rather too small for convenience in this

example. The tower and spire present some unusual features. The tower rises to a height of 80 feet, in three stages, perfectly plain, with the exception of some ably treated buttresses in the lowest stage, and two set-offs. The chief door, on the south side, is ingeniously pierced within a central buttress—reminding us of the curious example at Brasted, in Kent. The middle stage is pierced with a contiguous couplet of very narrow lancets. The belfry stage has two large plain lights, with a circle in the head, and a stone transom. These lights have picturesque large louvre boards. There are carved circles of foliage inserted near the upper angles of the tower. The spire, which rises another 75 feet up to the top of the weathercock, is at first four-sided, but about half way up (after being pierced with very plain and simple pedimented spire lights) it is broached into an octagon. In the perspective this, though not very elegant, gives an unusual and picturesque individuality of *contour* to the steeple. The principal features in this excellent design are the great height and breadth of the interior; and the severe purity of the detail. The east windows of the aisles are the points which we least approve in the whole. Here the forms seem to us unnecessarily wanting in grace and beauty.

Christ Church, Shield Field, Newcastle-on-Tyne.—This new church, designed by Mr. Higham, (whose name was accidentally omitted in our notice of his church at Whitfield, Northumberland, in our number for October, 1860) has just been consecrated. The courtesy of the architect has allowed us to examine the designs.

The groundplan has some peculiarities, in consequence of the awkward arrangement of the site, a street cutting off (as it were) the north-western angle of the rectangular plot on which the church is built. Accordingly, the tower projects, at the south-west angle, from the west façade, while again the west end of the north aisle is set back very considerably. The groundplan contains a nave (about 64 ft. long, by 24 ft. wide,) with two aisles, and a chancel (29 ft. by 18 ft. 3 in.) also with two aisles, the eastern part of the northern one being treated as a sacristy. A porch is inserted in the angle, between the west end of the north aisle and the nave: and there is also a western door. We are glad to observe that the arrangements are generally good. The interior, indeed, is seated almost too closely; but the benches all face eastwards, with the exception of those in the chancel-aisle. There is an ample sanctuary, and stalls occupy the right places in the choir. But there is no chancel screen. The pulpit stands at the north side of the nave, and (unfortunately) a prayer-desk, facing west, at the opposite side, though placed on the chancel steps. The style is geometrical Middle-Pointed. The west façade has a five-light window, with tracery (chiefly composed of trefoiled circles) in the head. Below, the west door has a pedimental canopy, which is extended on both sides to a surface-arcade. The west end of the north aisle has a spherical-quadrangular window filled with plain circles. The skew-porch in the angle is ornate, but rather unnecessarily repeats the *motif* of the west door. The aisle windows are of three trefoiled lights, with varied tracery above. Those in the chancel-aisles have two lights; and the east window has four lights with a circle (filled with three trefoils) in

the head. The tower, which is 66 ft. high, with a spire of equal height above it, is of four stages. The lowest stage is the highest of the three, and has a single light in the west face. The middle stage is the smallest. Here there is one small two-light window, in the west face, (which would have been better put on the south side), and the belfry-stage has two-light windows, which seem to us scarcely large enough. Buttresses, of slight projection, flank each corner at right angles, and end in crocketed pedimental heads below the topmost cornice. The stringcourse of the belfry-stage, when it passes round the buttresses, is injudiciously embattled. The spire is of stone, plain, octagonal, and broached, with no spire-lights or piercing. The broach itself, combined as it is with a rather heavy projecting cornice to the tower, is not very pleasing in outline. Going inside, we find a lofty chancel-arch, carried on shafted imposts. The arcade is of four arches on the north side, and five on the south. The piers are clustered of four; the arches, which are exactly equilateral, being of two orders. There is no clerestory, though the nave and its aisles have separate gables. Broad arches open from the chancel into its aisles. The roofs are open, of good construction, and the principals of the chancel roof rest upon carved brackets. There is a good parclose-screen between the chancel and its south aisle. Open benches, woodwork of good design, of deal in the nave, but of oak in the chancel, and encaustic tiling must also be mentioned. The pulpit is of Caen stone, carved by Mr. Patterson, of Newcastle. The design of this seems to us to be injured by the introduction of later detail than is authorized by the *motif*. The windows are filled with diaper glass, and borders of rich colours and patterns. No reredos has yet been provided. The lighting is by gas-standards, one between each pair of piers in the nave, and a corona of four feet diameter in the chancel. This church, which has been built mainly (we believe) by the bequest of one munificent founder, is extremely interesting, as showing how steadily the advance of good architecture, and still more of right principles of church arrangement, is making way. We have not here, indeed, to chronicle any development of high art in sculpture, or glass, or colouring: nor any novelty or conspicuous display of architectural skill. But the church is a highly satisfactory specimen of what may be produced, under ordinary circumstances, by a local architect: and it is most gratifying in every way to consider it as a test of the rising standard of ecclesiological fitness and propriety.

CHURCH RESTORATIONS.

York Minster.—We hear with great satisfaction that the lighting of the choir is very successful. Instead of the gas standards, which are now so hackneyed, a horizontal line of burners is carried along the walls of the choir, at the height of the stringcourse which caps the arcades below the clerestory. Eight bays on each side of the choir are so lighted; but it is sufficient for the daily services to light up the four westernmost bays. The light thus obtained is described as quite sufficient, and as very pleasantly diffused; besides being extraordinarily well adapted for displaying the architectural features of the interior. Gas standards, on the other hand, are generally trying to the eye, and they are seldom effectual for lighting up the whole building.

Southwell Minster.—We have had our attention called to the works of restoration which have been generally carried on at this noble minster for the last twelve or thirteen years past by the Ecclesiastical Commissioners, but under the direction of the residentiary, the Archdeacon of Notts. They comprise the replacing of the repairs formerly executed in cement with stonework, the removal of the whitewash, the opening of the lantern and of all the clerestories which were formerly plastered flush with the walls, and the substitution of Romanesque windows for some sham Gothic insertions. Twelve painted windows have also been inserted.

Roslin Chapel.—We are glad to be able to report that the work of accommodating this beautiful sanctuary to worship is being carried out with exemplary moderation and care for the fabric, as well as with great ritual correctness. The fittings will be very simple. The altar is to be of wood solid and panelled.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Kingston on Thames,
Nov. 14, 1861.

Sir,—I see in the last Number of the *Ecclesiologist*, you state that a correspondent has informed you that the roodscreen in Kingston church, Surrey, has been partially removed, and is soon to be wholly taken away. Will you kindly correct this mis-statement? The roodscreen has perished long since. What has been removed is a glazed screen of modern erection, placed by a gentleman still living behind his pew, to guard him from the cold air. It was unsightly and not required; and, moreover, an obstacle to making any use of the chancel

for Divine service. The taking down of this modern screen was the commencement of a series of improvements in the church. Three windows, stopped up, have been opened and filled with beautiful stained glass, by Lavers and Barraud, and a fourth will be decorated in a like manner by Christmas. The large east window has also been filled with stained glass by Ward and Hughes, and another by Wailes. So you will see that we have not been idle here in church restoration. I wish, if you knew the former state of the chancel, you could see it in its present handsome condition. Will you kindly contradict the statement you have made? it has been contradicted in the other papers, which copied it originally from the *Builder*. It would much annoy those who have spent so much and felt so much interest in the restoration of our church, to see so inaccurate an account of their proceedings.

I am, Sir, yours faithfully,

H. P. Measor,

Vicar of Kingston.

Mr. Lavers will find that the rumour which we mentioned, on the authority of a correspondent, as to the removal of a rood-screen in Kingston church, is corrected by the vicar. This is no less than we expected.

A. H. has his fair retort as to the inaccuracy with which he was charged. But it is better not to prolong the controversy.

The Rev. W. H. Lyall would be glad to know if any one can decipher a curious inscription cut, or rather scratched, on a pier in Wilby church, Suffolk. The rubbing with which he has favoured us is so roughly executed that we can make little of it.

Received A. B. H.; W. B.

We propose to begin in our next number, which opens a new volume, to print from Dr. Jebb's Score, Caustun's Communion Service with an organ accompaniment. This will be continued in consecutive numbers; and when completed will be issued in a separate form for the use of choirs.

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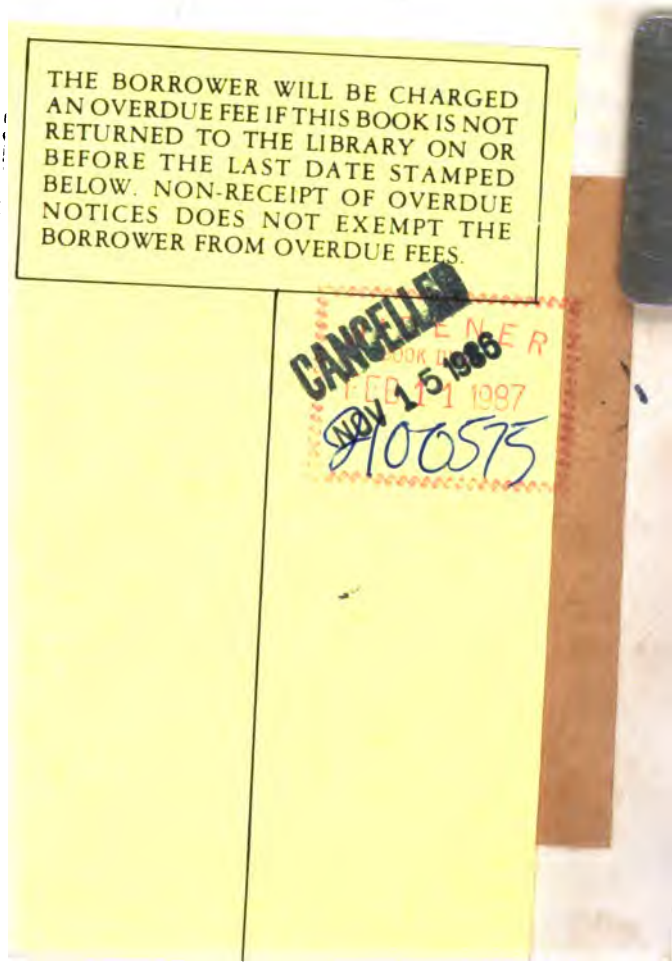
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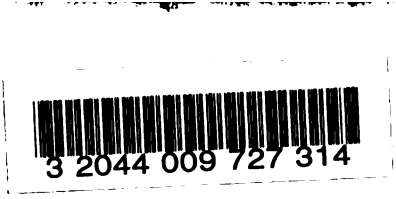
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